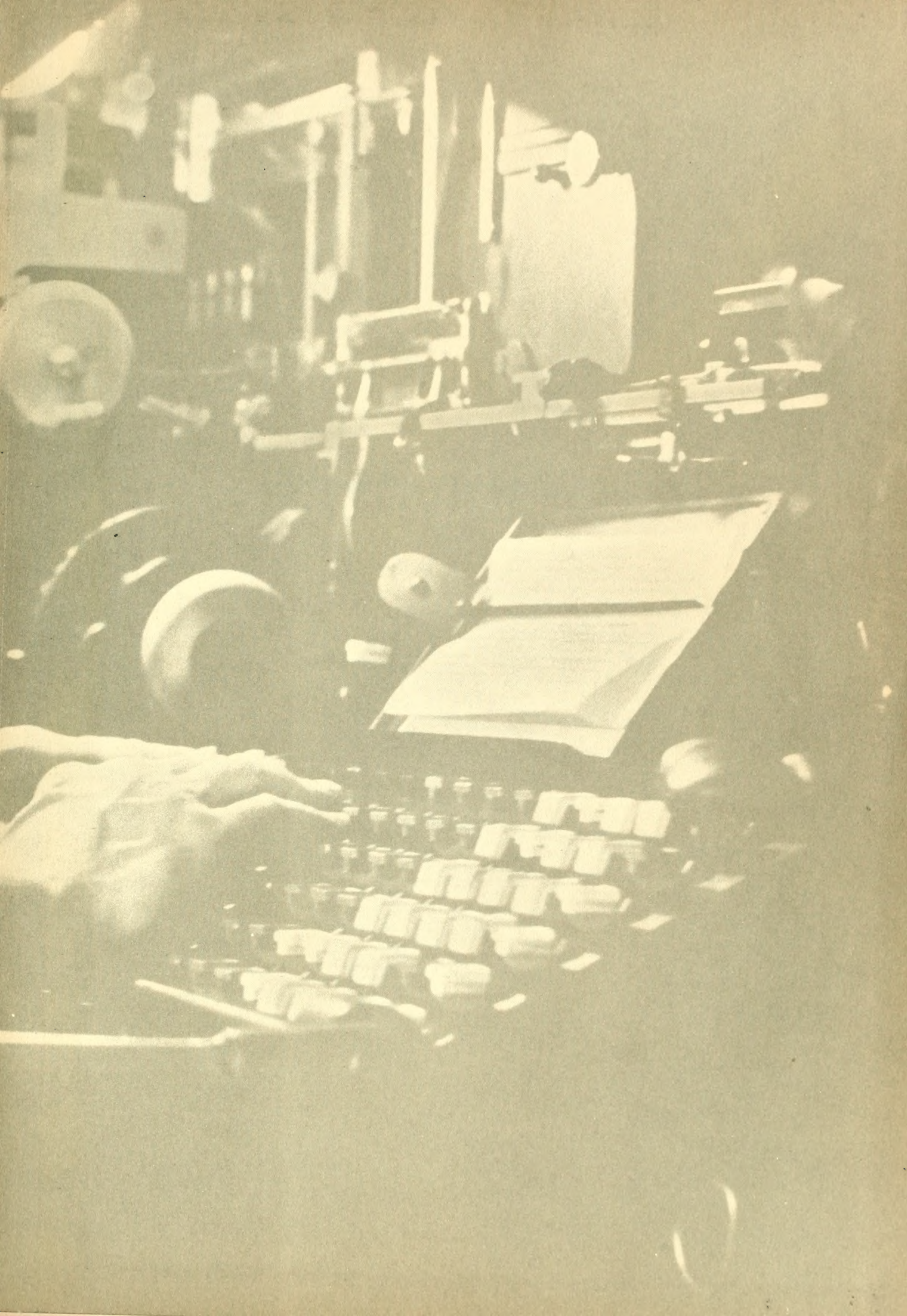
LINO

(LINOTYPE)

TYPE FACES





Specimen Book of Linotype Faces


Digitized by the Internet Archive
in 2011

http://www.archive.org/details/specimenbooklino00merg

Specimen Book

LINOTYPE FACES



MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York

PRINTED IN THE UNITED STATES OF AMERICA

Linotype Typography

THIS BOOK reflects the typographic resources of Linotype for printers and publishers throughout the world. Through its pages will be found a type face for every printing purpose—books, newspapers, periodicals, the wide fields of advertising composition and commercial printing, as well as the important spheres of foreign language and more specialized work.

There are display and text faces in abundance among the 325 different designs in well over 1500 point sizes shown; a range of size from 4- to 144-point—and a range in design to meet the most critical standards for every phase and requirement of contemporary printing.

In addition, there is shown a considerable number of special characters, as well as a comprehensive display of Linotype figures, fractions, accents and similarly-needed material for reference and occasional purposes.

Constant additions to Linotype's extensive resources are inevitable. While every effort has been made to have this volume as complete and comprehensive as possible, even before its distribution new developments were in process. And so will they continue to be, since the Linotype organization is dedicated and determined to serve publishers and printers the world over.

Consultation on any suggestion or problem concerning matrices or composing machine practice is welcomed. It will be a pleasure to see you at headquarters or at any of our agencies.

MERGENTHALER LINOTYPE COMPANY

Contents

[*See pages* XXV *to* XXXIX *or* 1201–1215 *for detailed indexes*]

TYPE FACES *(see Alphabetical Index)*

Addenda 1163

Duplex-Display Matrices 1145

Figures 905

GENERAL INFORMATION, FIGURES XIII

Fractions 957

Leaders 901

GENERAL INFORMATION, LEADERS XIII

Phonetics 883

Ruled Forms and Tabular Work 893

Universal Special Characters 887

DECORATIVE MATERIAL 1081

GENERAL INFORMATION XI

All-Purpose Linotype XXI

A-P-L Matrix Font Schemes XXIII

Font Schemes 1189

Keyboard Diagrams 1177

Key to Matrix Terms XV

Matrix Bridges XIV

Matrix Tooth Combinations XVI

TOOTH COMBINATION CHARTS XVIII

Point System XII

INDEXES . . . . . XXV, 1201



General offices and works of Mergenthaler Linotype Company. In these fine, big buildings the newest and the best of manufacturing methods



expedite the rendering of Linotype service. Located in Brooklyn, New York, at Ryerson Street, Park Avenue, Hall Street and Flushing Avenue.

General Information

The Mergenthaler Linotype Company carries in stock a full supply of matrices to meet the exacting demands of printers throughout the world. Matrices can be supplied for composition in over seventy different languages. With the great number of different characters to be supplied, the importance of giving careful attention to accuracy of detail in preparing orders will be appreciated.

Every possible facility is provided for the proper selection and ordering of matrices according to the style of face and the characters desired. Orders should be typewritten, preferably, and the name of the face given. One copy should be retained for reference.

Shipping Instructions

Specify whether matrices are to be shipped by freight, express, parcel post or air mail. Goods sent by parcel post, valued at $1.00 or more, will be insured at our expense. Special and careful attention is given to the inspection, packing and shipping of all matrices.

Matrices furnished in accordance with written orders are not returnable for credit. If for any reason it is necessary to return goods, they should be insured if sent by parcel post.

Matrix Order Forms

Linotype matrix order forms are supplied in any quantity, free upon request. They should always be used in ordering matrices. This enables us to fill orders correctly and promptly.

Order forms can be supplied for regular characters, accents, fractions, logotypes, special characters, border matrices and matrix slides, as well as for all foreign characters. Always use the correct type of order form. Use one sheet for each face and point size thereof. Send all orders to the Linotype Agency in whose territory you are located.

It is important to know the Linotype model for which the matrices are intended, as well as particular style of magazine used. This is necessary because various models differ in so far as milling of matrix lugs and magazine arrangements are concerned.

Full Name of Face

The full name of the face should always be entered at the top of each order, thus:

10 point Excelsior with Italic and Small Caps; or
10 point Excelsior with Bold Face No. 2; or
10 point Excelsior with Memphis Bold

We frequently receive orders merely calling for 10 point Excelsior. As shown above, this face is made in various combinations, and in such cases it is impossible to fill the order correctly without requesting further information.

Fractions

In ordering fractions, always state whether they are to run in the regular channels of the magazine or as sorts. Unless otherwise specified, they will be furnished as sorts.

Also mention whether fractions are required on an *em* or *en* body. Unless otherwise ordered, they will be furnished on an *em* body.

Superior and Inferior Characters

When these characters are ordered, a sample character should accompany the order. This will enable us to fill the order accurately. If a sample character is not submitted, matrices according to our universal classification will be furnished.

Hair Spaces

These are thin spaces, without combination teeth, for close hand-spacing in short measures or making odd justifications. They are placed in the assembling elevator by hand, falling into the quad box when the line of matrices is transferred to the second elevator bar.

Hair spaces are made in thicknesses of .0035″, .007″, .008″, .010″, .012″, .014″, .015″, .016″, .018″, .020″, .021″ and .022″. They are not included in standard font schemes and must be ordered separately.

Special Characters

A large variety of special characters, which can be furnished from stock, are shown in a separate section of this book. In ordering, be sure to specify quantity of matrices wanted, character number, point size and classification number. Also specify whether they are to run in magazine or as sorts.

If special characters not listed are required, a sketch or printed specimen should be included with the request for a quotation.

A special Matrix Order Blank for Special Characters (Form 818) will be sent upon request. This form may be used for all special characters except Accented Characters (Form 821) and Superior and Inferior Characters (Regular Form 819).

Display Matrices

Display matrices, 16 to 60 point, can be used on any Linotype and set from the keyboard, provided the

style of machine in use will accommodate such matrices. These matrices can also be furnished as sorts.

Linotypes equipped with the Universal Knife Block and with the proper magazine and mold equipment will accommodate and cast Display Matrices up to and including 42 point. To cast 48, 54 and 60 point faces, a special 45 point attachment is necessary.

All specimens of Display Faces carry matrix information indicating the magazine in which the face can be run. Be sure to consult this information before ordering. Also give the keyboard layout to be used.

Font Schemes

The standard font schemes and keyboard layouts are shown in a separate section. The font schemes show the quantity of matrices supplied for each character, and the keyboard layout the magazine channel in which each character runs.

It is suggested that the standard keyboard layouts be adhered to as far as possible. These have been carefully arranged in accordance with approved standards of practice. Special (non-standard) keyboard layouts often prove impractical, and inconvenient in operation. Matrices cut for special layouts cannot be returned for credit and sorts orders for such matrices may be subject to delay.

Accented Characters

The standard accents shown on pages 892 and 892a are available in a large variety of faces and are usually supplied at the regular sorts price. Characters not shown can be made to order at a special price which will be quoted on request.

There are two styles of cap accents, low cap accents and high cap accents. It is the usual practice to supply the low cap style to avoid the use of a special mold. The character is slightly reduced in height to make room for the diacritical mark so that the character with its accent will fit in the same space occupied by the normal unaccented cap character.

When low cap accents are considered undesirable, high cap accents are recommended. The extra space required by this style of accent on a cap character of full height makes it necessary to change the aligning point of the mold so that the accent will cast flush on the smooth edge of the slug without trimming off. This makes it necessary to cast a given size on a body two points larger than standard up to 14 point and approximately 4 points larger than standard on display faces. The high cap accent mold can be used on regular composition with or without accents and the extra space above mentioned will appear on the smooth edge instead of the ribbed edge of the slug.

High cap accents cannot be cast in display faces larger than 32 point, as full 36 point body is required for the cap character and its accent. Where caps only are used, high cap accents can be cast in display faces up to 36 point.

Triangle Numbers

The system of marking matrices is shown in the illustrations on page xvi. The matrix triangle is the identification mark of the Mergenthaler Linotype Company. When uncertain of the correct name of face, matrices may be ordered according to the numerical marking on the side. The triangle number should always be entered on the matrix order form. Always copy the marking exactly, as, for instance, 10△386. Do not choose a matrix at random or take one from a pi tray to obtain the triangle marking. Select a lower case *n* from the font for which matrices are wanted; if figures are ordered, select a figure 5.

Multiple Distributor Linotypes

Matrices for Multiple Distributor Linotypes require one or more bridge notches to permit separation of the matrices in the distributor.

In ordering matrices for these machines, be sure to specify, in addition to notch number, the serial number and model of machine, the magazine in which matrices are to run, and magazine location. If in doubt as to the notch number, send a sample matrix, with notch desired, with your order.

POINT SYSTEM

Prior to about 1886, each typefounder was a law unto himself in the matter of type standards. Brevier, for example, made by one foundry would not justify with brevier from another foundry. The pica "em" in use up to that time had been obtained by dividing an inch into six parts, equaling, decimally, .166⅔". When the present point system of the American Type Founders' Association was decided upon in 1886, the fraction was eliminated and a standard "pica" em adopted, measuring .166". This standard of measurement is used by the Mergenthaler Linotype Company, and one-twelfth of the pica, .166, equals one point, .01383. One-quarter of a point is the unit used in the manufacture of our matrices on the point-set system.

Didot System.—The Didot point measures .01483 of an inch. The Didot unit is the cicero, which equals 12 corps, or .178 of an inch. The American (Lino-

type) unit is the pica em, measuring 12 point, or .166 of an inch. The Didot system of measurement is used in France and most countries of continental Europe, and is commonly known as the French system.

Mediaan System.—The Mediaan point measures .01374 of an inch, and the Mediaan em or cicero .1649 of an inch. This point system is used in Belgium. Mediaan height to paper is .934.

NAMES AND POINT SIZES OF TYPE

Excelsior	3	Pearl	5	Minion	7	Long Primer	10
Brilliant	4	Agate	5½	Brevier	8	Small Pica	11
Diamond	4½	Nonpareil	6	Bourgeois	9	Pica	12
						English	14

DECIMAL MEASUREMENTS FROM 1 TO 72 POINT

POINT	SIZE	POINT	SIZE	POINT	SIZE	POINT	SIZE	POINT	SIZE
1	.01383	7	.0968	15	.2075	30	.415	40	5532	60	.830
2	.0277	8	.1107	16	.2214	32	.4428	42	581	66	.913
3	.0415	9	.1245	18	.249	34	.4703	48	664	72	.996
4	.0553	10	.1383	20	.2766	36	.498	54	747		
4½	.0622	11	.1522	22	.3044						
5	.0692	12	.166	24	.332						
5½	.0761	13	.1798	26	.3596						
6	.083	14	.1937	28	.3874						

THICKNESS OF LEADS AND SLUGS

12 to Pica	.01383	8 to Pica	.0207	4 to Pica	.0415
10 to Pica	.0166	6 to Pica	.0277	2 to Pica	.083

FIGURES

The largest figure which will run in regular figure channel of the standard 90-channel magazine is .1107, or eight points, wide; in the 72-channel magazine, .2075, or 15 points; in the wide 72-channel magazine, .249, or 18 points; in the 28-channel auxiliary magazine, .218; in the 34-channel auxiliary magazine, .249 in left side and .221 in right side; in the wide 34-channel auxiliary magazine, .315 in left side and .311 in right side. The largest figure that will run in a 90-channel magazine according to the Advertising Figure Layout is .166, or 12 points wide. Size of figures in all faces is indicated in matrix data on all specimen sheets.

It is important to note the design of the two styles of figures available with old styles faces: old style and modernized. When ordering matrices of old style faces specify whether *old style* or *modernized* figures are desired.

1 2 3 4 5 6 7 8 9 0

Old style figures have ascenders and descenders, and have the modeled serifs and tapering thick and thin strokes characteristic of old style type faces.

MODERNIZED FIGURES

1 2 3 4 5 6 7 8 9 0

Modernized figures are old style figures brought to a common alignment, with the shapes of the 1, 2 and 0 changed accordingly.

MODERN FIGURES

1 2 3 4 5 6 7 8 9 0

Modern figures have a common alignment, that is, all are of the same height, and have the characteristics of modern type faces—square serifs, contrasting thick and thin strokes, and, usually, larger body per point size. They are not used with old style faces.

LEADERS

Leaders of various styles have been designed to meet the major requirements of the trade.

Regular Leaders.—Regular leaders match the weight of face with which they are used and cast type high. Furnished in round dot or hyphen style in two, four or six dots or strokes to the em.

Universal Leaders.—Universal leaders are for book and jobbing work. The weight of the dot or stroke is uniform in all point sizes regardless of the style of the face with which they are used. These leaders are .003 shallower than type high, so they will not punch through the paper in printing. Universal round dot leaders are furnished two, four and six dots to the em. Universal hyphen leaders are furnished in two and four strokes to the em.

Thin Leaders.—Thin leaders are used with either of the above styles for close justification when only one spaceband is used in the line. Available in quarter-em width in round dot or hyphen style, 8, 10, 12 and 14 point sizes.

Newspaper Leaders.—The regular round dot or hyphen leader .005 shallower than type high to minimize punching through the paper. Furnished in two, four or six dots or strokes to the em.

Newspaper Radial Leaders.—Round dot style only, and are made with a rounded or radial printing sur-

face to prevent perforating paper and damaging press blankets; .005 shallower than type high. Furnished in two dots to the em.

Leader-Aligning Dashes.—Cast a continuous unbroken line. Useful for jobbing work. Supplied in all standard alignments in uniform set-widths of 2, 3, 6 and 12 points. Also available in en and em widths as substitutes for regular dot or hyphen leaders.

Jobbing Leaders.—Made in 6, 8, 10, 12 and 14 point alignments, two and four strokes, and on 6 and 12 point set-width only. The weight of the stroke and the set-width of the character is uniform in all point sizes.

MATRIX BRIDGES

For Models 25 and 26

The standard bridge-cutting of matrices for the above types of machines, unless otherwise specifically ordered, consists of three notches, comprising any between Nos. 2 and 7 inclusive, with the exception of the one carrying notches 5-6-7, which is not desirable. This cutting refers to the upper magazine only. Matrices for the lower main and auxiliary magazine will be unnotched unless otherwise ordered. Matrices for the upper auxiliary magazine will be cut with notches 2 to 7, inclusive, in order to drop on any bridge in use. A matrix with a combination which does not correspond with the bridge projections in use (also an unnotched matrix) rides across the bridge, to the upper distributor screws and into the lower magazine. The possible bridge combinations are listed below:

POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES	POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES
5½, 9, 18,	351	2-3-5	5½, 9, 18,	366	2-5-6
36, 54	358	2-5-7	36, 54	369	4-5-7
	361	3-5-7		370	3-4-5
	363	2-4-5			
	364	3-5-6			
	365	4-5-6	5, 11, 22, 34	362	*2-3-4

POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES	POINT SIZE OF MATRIX	BRIDGE NO.	BRIDGE NOTCHES
6, 6¾, 7,	352	2-3-6	4, 6½, 7½	354	2-3-7
10½, 11½,	353	3-4-6	8, 10, 13,	355	2-4-7
12, 14, 21,	357	3-6-7	16, 20, 27,	356	3-4-7
24, 28,	359	2-6-7	30, 32, 60	357	3-6-7
42, 48	360	4-6-7		358	2-5-7
	364	3-5-6		359	2-6-7
	365	4-5-6		360	4-6-7
	366	2-5-6		361	3-5-7
	368	2-4-6		369	4-5-7

*In addition to bridge No. 362, any of the bridges specified for the various point sizes can be used, except those having a No. 7 notch.

NOTE: Every combination selected must include bridge notch corresponding to respective font slot of matrices, as indicated below:

FONT SLOT	CORRESPONDING BRIDGE NOTCH
5½, 9, 18, 36, 54 Point	5
6, 6¾, 7, 10½, 11½, 12, 14, 21, 24, 28, 42, 48 Point	6
4, 6½, 7½, 8, 10, 13, 16, 20, 27, 30, 32, 60 Point	7
5, 11, 22, 34 Point	8

For Models 29 and 30

The separation of matrices in the four-magazine mixer Models 29 and 30 is controlled by a single bridge projection which is positioned by an indicator dial. Since only two adjacent magazines can be in operating position at one time, it is merely necessary to position the single bridge projection to correspond to a notch in the matrices in the upper position, which notch does not appear in the matrices in the lower position. The matrices from the upper magazine will then drop on the bridge and pass to the upper magazine while the matrices from the lower magazine will ride across the bridge and pass to the lower magazine.

The location and size of the bridge notches for matrices to run in these models, is the same as for those used on Models 25 and 26. Only one notch is used for separation and therefore matrices for Models 29 and 30 usually have only one notch. Other notches may be added to provide a variety of mixing possibilities.

The font slot of matrices used in regular single distributor machines can also be used to separate matrices in these machines, by making use of a different portion of the indicator dial.

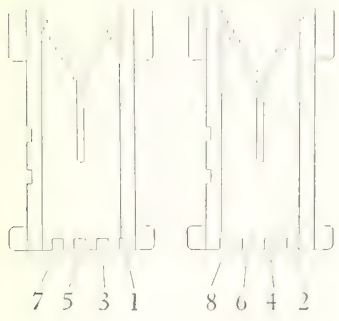
To use Model 9 matrices in these machines it is necessary to replace the indicator dial by one designed for use with Model 9 matrices.

In order to identify the bridge notches and font slots cut in the bottom of matrices, full size reproductions of matrices are shown. These reproductions can be used as templates to determine the number of the notches or slots as an aid in positioning the single bridge projection.

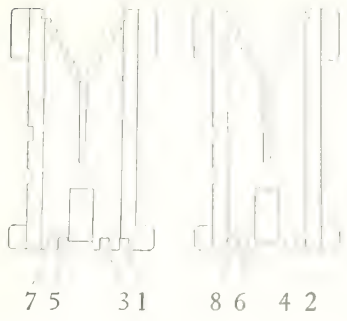
The font slot numbers for various point sizes of single distributor matrices are as follows:

FONT SLOT NUMBER	POINT SIZES
1	5, 11, 22, 34
2	6½, 10, 13, 20, 26, 30, 60
3	4, 7½, 7¾, 8, 16, 27, 32
4	4¾, 6¾, 7, 11½, 14, 21, 28, 42
5	6, 10½, 12, 24, 48
6	5½, 9, 18, 36, 54

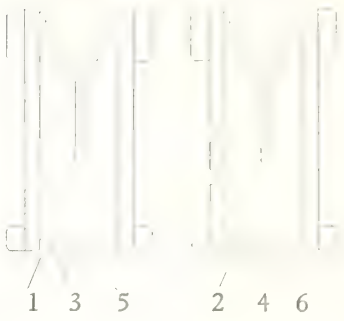
BRIDGE NOTCHES
Models 25, 26, 29 and 30



BRIDGE NOTCHES
Model 9



FONT SLOT
Single distributor machine



For Model 9

Matrices on the Model 9 are separated in the primary distributor for the various magazines by means of small bridges having different combinations of projections.

All matrices used in the Model 9 must have the beveled notch, in addition to the bridge notches for separating fonts for the various magazines.

The various bridge combinations are listed below:

OLD	NEW	NOTCHES
1		1-2-8
2		1-2-3
3	103	2-5-8
4		1-2-5
5		1-2-6
6		1-3-6
7		1-4-6
8	108	2-3-6
9		1-3-4
11		1-2-7
12		1-3-7
13		1-4-7
14	114	2-3-7
15		1-3-8
16		1-4-8
17	117	2-3-8
18		1-2-4
19	119	3-4-5
20	120	3-5-8
21	121	4-5-8
22		1-3-5
23		1-4-5
24		1-5-8
25	102	2-3-5
26	126	2-4-6
27	111	2-4-7
28	109	3-4-8
29	124	2-4-5
30	112	3-4-7
31	118	2-4-8
32	107	3-4-6
33		1-7-8
34	101	2-7-8
35	115	3-7-8
36	116	4-7-8
37		1-6-7
39	105	2-6-7
40	106	3-6-7
41	113	4-6-7
42	127	6-7-8
	104	2-5-6
	122	3-5-6
	123	4-5-6
	125	5-6-7

NOTE: Every combination selected must include bridge notch corresponding to respective font slot of matrices, as indicated below:

5, 11, 22, 34 Point	8
6, 6¾, 7, 10½, 11½, 12, 14, 21, 24, 28, 42, 48 Point	5
4, 7½, 8, 16, 27, 32 Point	6
6½, 10, 13, 20, 30, 60 Point	7
5½, 9, 18, 36, 54 Point	Font Slot cut out by bevel

KEY TO MATRIX TERMS

The definitions which follow, and the diagrams on page XVI, will enable the reader to better comprehend the terms and functions of various parts of the matrix.

1. Teeth.—Projections on the inside of the triangular opening at the top of the matrix. There are seven of these teeth on either side. The teeth which are left in are called the tooth combination. As the matrix is carried along the distributor bar, it is supported by corresponding teeth on the bar. At a predetermined point, the teeth on the bar are cut away. The matrix, being no longer supported, drops through the channel entrance and into its proper place in the magazine. A matrix with all the teeth is called a "pi" matrix, and passes all the combinations on the distributor bar, falling down the pi chute to the pi stacker.

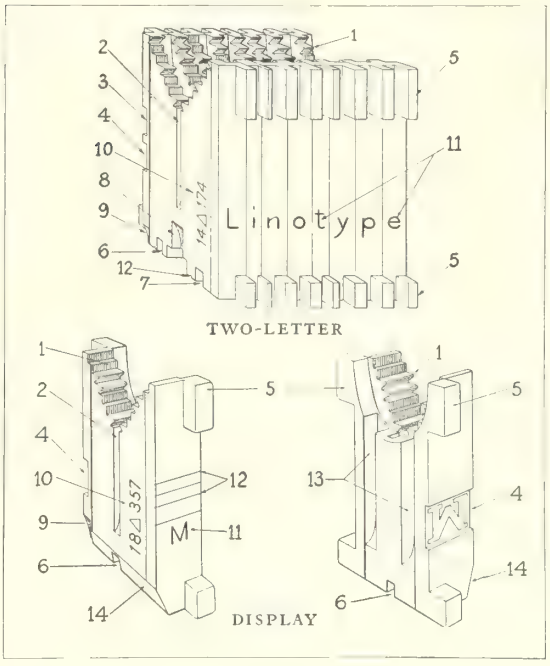
2. Bar Point Slot.—This is a slot projecting downward toward the bottom of the matrix. The object is to make all matrices of the same thickness at this one point. The slot registers with the projecting blade on the distributor box bar to prevent the lifting of two matrices at one time into the distributing screws.

3. Regular Position.—This denotes the character in the regular or normal (sometimes referred to as the "roman") position of a two-letter matrix. Matrices from 4 to 24 point, and some 30 point, can be supplied with two characters. Above 30 point only one character can be used.

4. Auxiliary Position.—This denotes the character in the auxiliary or raised (sometimes referred to as the "boldface") position. Characters on one-letter display

matrices 16 to 60 point are also in the auxiliary position.

5. Lugs.—These are sometimes called "ears." They are made to a certain thickness according to the magazine channel in which the matrix is to run. The lugs are the guiding points of the matrix throughout its travel. The lower lug (on the character side) determines the horizontal alignment of the character in the matrix, for this lug banks against the aligning groove in the mold body.



6. Font Slot.—This is a small slot in the bottom of the matrix for use on single distributor machines. In conjunction with the automatic font distinguisher, it prevents wrong fonts from entering the magazine.

7. Bridge Notch.—A slightly larger opening than the font slot. It is used in conjunction with the matrix bridge on multiple distributor Linotypes to permit the matrix to distribute to its proper magazine.

8. Bevel Notch.—A notch cut in matrices for Models such as 9, 16 and 17, used to prevent two matrices being lifted at one time into distributor screws.

9. Clearance Cut.—This is a small bevel cut on the lower lug of the casting edge of the matrix, designed to protect the side wall area of matrices as they are assembled.

10. Triangle Number.—The matrix triangle is the identification mark of the Mergenthaler Linotype Company. The number before the triangle indicates the point size of the face. The number after the triangle indicates the name of the face. This complete reference marking should always be given when ordering matrices.

11. Reference Marking.—These are characters punched in reference side of matrix to enable the operator to read line of matrices as they assemble.

12. Face Lines.—These are lines cut in the bottom of two-letter matrices (and on the reference side of display matrices) to identify the font. When matrices of a two-letter font are stacked in a sorts tray, the various lines match up and tell at a glance whether a wrong font matrix is present. With display faces, wrong font matrices can be detected in the sorts tray or the assembling elevator, since the face lines are on the reference side of the matrix.

13. Lightening Grooves.—As the name implies, these grooves are cut in large matrices to lighten them. On extra large matrices a lightening hole is used instead of a slot.

14. Bevel Cut.—An angle cut used on larger matrices to permit proper distribution.

MATRIX TOOTH COMBINATIONS

Their Function in Matrix Distribution

The dictionary gives as one of the definitions of the word "matrix," "a mold in which printers' letters are cast." Immediately the matrix assumes a position of paramount importance to the printer, for he realizes, above all others, that the ultimate value of the printing process lies in the perfection of the type mold, or matrix. The printer, whatever his field of activity, has found a new joy in the beauty of the old designs and new interest in the sparkle of the "moderns." All that is fine in typography has been made available to him in the form of Linotype matrices, with a distinct saving of time and money. This saving has, in no small measure, been due to the elimination of the time-wasting methods of hand distribution.

Linotype matrix distribution is, in many ways, the most ingenious part of the whole machine. It has been achieved through the use of matrix tooth combinations, each character running in the magazine having its own particular combination. The term "tooth combination" refers to the teeth or projections on the inside of the triangular opening at the top of the matrix. There are seven of these teeth on each side, and for convenience in referring to them, they are numbered from 1 to 7, as illustrated. The teeth on

both sides are designated alike, and, in cutting combinations, both of like number would be cut out or left in, as the case might be.

In conjunction with the tooth combinations there is a distributor bar, along which the matrices are carried by revolving screw action. When the combination of a given matrix arrives at and meshes with its complementary distributor bar segment, the matrix is released from the bar and falls by gravity into its proper magazine channel. That is the whole secret of Linotype distribution.



A matrix with all its teeth is called a "pi" matrix. It does not drop into a magazine channel, but is carried across the full length of the bar, and drops into a tube, through which it falls, by gravity, to the sorts stacker.

The primary function of the matrix teeth is, then, to direct the return of the matrix to the magazine channel assigned to it. A secondary function of the teeth is to provide the means for elevating the matrix to the distributing mechanism and guiding it on to the distributor bar.

In order to cause the matrices to drop into their respective channels certain of the combination teeth must be removed or cut away. This is called "cutting the combination." By cutting away some of the teeth and leaving others in the matrix, it is possible to secure 126 different tooth combinations for controlling the distribution of a like number of different matrix characters to the channels of the main and auxiliary magazines. The standard Linotype magazine contains 91 channels, including an extra channel for lower case "e," and the wide auxiliary magazine 34 channels, to each of which is assigned a different combination of matrix teeth and a corresponding combination on the distributor bar.

In the charts the combinations are given for the channels of the various magazines. The figures given indicate the teeth that are left in the matrix, the others being eliminated. The charts also give the number of each channel, from left to right, the lug channel size, and the character which usually runs in each channel.

To Safeguard Matrix Teeth

To enable the matrix to travel from one position or transfer point to another with a maximum of smoothness and with a minimum of friction and resultant wear, the teeth must be perfectly proportioned with relation to the functions they are designed to perform. The teeth of the matrix, the grooves of the second elevator and distributor box bars, and the segments of the distributor bar are necessarily interdependent and inseparable in maintaining a perfectly coordinated distributing mechanism.

The matrix combination is sufficient under ordinary conditions to last for years. It is possible, however, to ruin a set of matrices in a short time by burring or wearing out the combinations. The cause of the combinations becoming injured is invariably due to bad alignment at one or possibly all of the various transfer points.

There are three of these transfers; that is to say, the matrices are transferred at three distinct points where the teeth are involved.

The first transfer is from the first elevator jaw to the second elevator bar at the intermediate channel. A matrix, when in position in the first elevator jaw at this transfer point, should line up with the bar so that a perfect transfer to the bar can be obtained without binding. There is a set screw at the bottom of the first elevator slide, on the right hand side, for raising or lowering the slide. The alignment of the first elevator jaw rails and the intermediate channel rails should be perfect. This will take care of the vertical alignment. Then, to take care of lateral alignment at the point where the matrix is supported by the first elevator jaw rails and is just sliding on to the second elevator bar, there is an intermediate channel front plate extension, which, by means of screw bushings, makes it possible to move the second elevator bar either toward the front or the rear, as may be desirable to secure a true aligning condition of matrix teeth and bar. This is one of the most important adjustments from the standpoint of the matrix teeth. The second elevator bar should, of course, be perfectly smooth and free from burrs, as should be the other two bars along which the matrix must travel.

The second transfer is from the second elevator bar to the distributor box bar. The second elevator, when in its normal position, should be so adjusted that the second elevator bar will line up with the distributor box bar. This is a doweled factory setting and ordinarily should give no concern.

The third transfer is from the distributor box rails to the distributor bar. These rails should be perfectly square with one another. Place a matrix on the distributor box rails and raise up the outside distributor screw; turn the distributor screws slowly by hand and see that the matrix when supported on the distributor box rails will transfer freely on to the distributor bar. This adjustment is likewise factory-set. It does not shift under ordinary working conditions.

Perfect alignment should be maintained at all the above mentioned points. It is to the advantage of the Linotype user, in the interest of the long life of matrices, to occasionally check these adjustments and to make slight corrections that may be found necessary.

TOOTH COMBINATION CHARTS

90-Channel Magazine

CHAN. NO.	CHAN. SIZE	CHAR	TEETH IN COMBINATION
0	.050	e 1st	2
1	.050	e	1-2
2	.050	t	3
3	.060	a	1-3
4	.050	o	2-3
5	.040	i	1-2-3
6	.060	n	4
7	.050	s	1-4
8	.060	h	2-4
9	.050	r	1-2-4
10	.060	d	3-4
11	.040	l	1-3-4
12	.070	u	2-3-4
13	.060	c	1-2-3-4
14	.090	m	5
15	.050	f	1-5
16	.090	w	2-5
17	.060	y	1-2-5
18	.060	p	3-5
19	.060	v	1-3-5
20	.060	b	2-3-5
21	.060	g	1-2-3-5
22	.070	k	4-5
23	.060	q	1-4-5
24	.040	j	2-4-5
25	.070	x	1-2-4-5
26	.050	z	3-4-5
27	.060	fi	1-3-4-5
28	.060	fl	2-3-4-5
29	.070	ff	1-2-3-4-5
30	.090	ffi	6
31	.090	ffl	1-6
32	.090	Em Space	2-6
33	.040	Comma	1-2-6
34	.040	Period	3-6
35	.050	Colon	1-3-6
36	.050	Semicolon	2-3-6
37	.060	Interrogation	1-2-3-6
38	.055	Figure Space	4-6
39	.040	(	1-4-6
40	.040	Vertical Rule	2-4-6
41	.040	Front Quote	1-2-4-6
42	.050	Exclamation	3-4-6
43	.040	Hyphen	1-3-4-6
44	.040	Thin Space	2-3-4-6
45	.040	)	1-2-3-4-6
46	.055	En Leader	5-6
47	.040	Apostrophe	1-5-6
48	.055	Asterisk	2-5-6
49	.055	1	1-2-5-6
50	.055	2	3-5-6
51	.055	3	1-3-5-6
52	.055	4	2-3-5-6
53	.055	5	1-2-3-5-6
54	.055	6	4-5-6
55	.055	7	1-4-5-6
56	.055	8	2-4-5-6
57	.055	9	1-2-4-5-6
58	.055	0	3-4-5-6
59	.055	$	1-3-4-5-6
60	.100	Em Leader	2-3-4-5-6
61	.090	E	1-2-3-4-5-6
62	.080	T	7
63	.090	A	1-7
64	.080	O	2-7
65	.060	I	1-2-7
66	.090	N	3-7
67	.070	S	1-3-7
68	.100	H	2-3-7
69	.090	R	1-2-3-7
70	.090	D	4-7
71	.080	L	1-4-7
72	.090	U	2-4-7
73	.070	C	1-2-4-7
74	.100	M	3-4-7
75	.080	F	1-3-4-7
76	.110	W	2-3-4-7
77	.090	Y	1-2-3-4-7
78	.080	P	5-7
79	.090	V	1-5-7
80	.080	B	2-5-7
81	.080	G	1-2-5-7
82	.090	K	3-5-7
83	.080	Q	1-3-5-7
84	.060	J	2-3-5-7
85	.090	X	1-2-3-5-7
86	.070	Z	4-5-7
87	.090	œ or @	1-4-5-7
88	.090	æ or fb	2-4-5-7
89	.060	&	1-2-4-5-7
90	.090	Em Dash	3-4-5-7

72-Channel and Wide 72-Channel Magazine

CHAN. NO.	CHAN SIZE	CHAR	TEETH IN COMBINATION
0	.050	e 1st	2
1	.050	e	1-2
2	.050	t	3
3	.060	a	1-3
4	.050	o	2-3
5	.040	i	1-2-3
6	.060	n	4
7	.050	s	1-4
8	.060	h	2-4
9	.050	r	1-2-4
10	.060	d	3-4
11	.040	l	1-3-4
12	.070	u	2 3-4
13	.060	c	1-2-3-4
14	.090	m	5
15	.050	f	1-5
16	.090	w	2-5
17	.060	y	1-2-5
18	.060	p	3-5
19	.060	v	1-3-5
20	.060	b	2-3-5
21	.060	g	1-2-3-5
22	.070	k	4-5
23	.060	q	1-4-5
24	.040	j	2-4-5
25	.070	x	1-2-4-5
26	.050	z	3-4-5
27	.040	Comma	1-2-6
28	.040	Period	3-6
29	.050	Semicolon	2-3-6
30	.090	Em Space	1-3-4-5
31	.055	1	1-2-5-6
32	.055	2	3-5-6
33	.055	3	1-3-5-6
34	.055	4	2-3-5-6
35	.055	5	1-2-3-5-6
36	.055	Figure Space	4-6
37	.055	6	4-5-6
38	.055	7	1-4-5-6
39	.055	8	2 4-5-6
40	.055	9	1 2-4-5-6
41	.055	0	3-4-5-6
42	.040	Thin Space	2-3-4-6
43	.090	E	1-2-3-4-5-6
44	.080	T	7
45	.090	A	1-7
46	.080	O	2-7
47	.060	I	1-2-7
48	.090	N	3-7
49	.070	S	1-3-7
50	.100	H	2-3-7
51	.090	R	1-2-3-7
52	.090	D	4-7
53	.080	L	1-4-7
54	.090	U	2-4-7
55	.070	C	1-2-4-7
56	.100	M	3-4-7
57	.080	F	1-3-4-7
58	.110	W	2-3-4-7
59	.090	Y	1-2-3-4-7
60	.080	P	5-7
61	.090	V	1-5-7
62	.080	B	2-5-7
63	.080	G	1-2-5-7
64	.090	K	3-5-7
65	.080	Q	1-3-5-7
66	.060	J	2-3-5-7
67	.090	X	1-2-3-5-7
68	.070	Z	4-5-7
69	.040	Hyphen	1-4-5-7
70	.040	Thin Space	2-4-5-7
71	.040	Apostrophe	1-2-4-5-7
72	.055	$	3-4-5-7

TOOTH COMBINATION CHARTS, *continued*

55-Channel Arrangement of 72-Channel Magazine

CHAN. NO.	CHAN SIZE	72-CHAN CHAR	55-CHAN. CHAR	TEETH IN COMBINATION
0	.050	e 1st	a	2
1	.050	e		1-2
2	.050	t	O	3
3	.060	a		1-3
4	.050	o	e	2-3
5	.040	i	f	1-2-3
6	.060	n	Figure Space	4
7	.050	s		1-4
8	.060	h	A	2-4
9	.050	r		1-2-4
10	.060	d	o	3-4
11	.040	l	Thin Space	1-3-4
12	.070	u	n	2-3-4
13	.060	c	i	1-2-3-4
14	.090	m	h	5
15	.050	f	d	1-5
16	.090	w		2-5
17	.060	y	B	1-2-5
18	.060	p	N	3-5
19	.060	v		1-3-5
20	.060	b	c	2-3-5
21	.060	g	w	1-2-3-5
22	.070	k		4-5
23	.060	q	b	1-4-5
24	.040	j	y	2-4-5
25	.070	x		1-2-4-5
26	.050	z	g	3-4-5
27	.040	Comma	Comma	1-2-6
28	.040	Period		3-6
29	.050	Semicolon	z	2-3-6
30	.090	Em Space	Y	1-3-4-5
31	.055	1	S	1-2-5-6
32	.055	2	q	3-5-6
33	.055	3	Period	1-3-5-6
34	.055	4	E	2-3-5-6
35	.055	5		1-2-3-5-6
36	.055	Figure Space	C	4-6
37	.055	6	x	4-5-6
38	.055	7	G	1-4-5-6
39	.055	8		2-4-5-6
40	.055	9	T	1-2-4-5-6
41	.055	0		3-4-5-6
42	.040	Thin Space	t	2-3-4-6
43	.090	E	M	1-2-3-4-5-6
44	.080	T		7
45	.090	A	p	1-7
46	.080	O	k	2-7
47	.060	I	r	1-2-7
48	.090	N	H	3-7
49	.070	S		1-3-7
50	.100	H	Q	2-3-7
51	.090	R	s	1-2-3-7
52	.090	D	K	4-7
53	.080	L	Hyphen	1-4-7
54	.090	U	V	2-4-7
55	.070	C	I	1-2-4-7
56	.100	M	m	3-4-7
57	.080	F	j	1-3-4-7
58	.110	W	D	2-3-4-7
59	.090	Y	v	1-2-3-4-7
60	.080	P	F	5-7
61	.090	V	J	1-5-7
62	.080	B	W	2-5-7
63	.080	G		1-2-5-7
64	.090	K	L	3-5-7
65	.080	Q	u	1-3-5-7
66	.060	J	P	2-3-5-7
67	.090	X		1-2-3-5-7
68	.070	Z	R	4-5-7
69	.040	Hyphen	I	1-4-5-7
70	.040	Thin Space		2-4-5-7
71	.040	Apostrophe	U	1-2-4-5-7
72	.055	$		3-4-5-7

Commercial Fractions—90-Channel Magazine. Diagram No. 2 or 11

When commercial fractions are run in the magazine they usually displace other characters, as follows:

CHAR	CHAR	CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAR	CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAR	CHAN. SIZE	TEETH IN COMBINATION
1/8	ffi	.090	6	3/8	Interrogation	.060	1-2-3-6	3/4	ffl	.090	2-4-5-7
1/4	fff	.090	1-6	1/2	Asterisk	.055	2-5-6	7/8	&	.060	1-2-4-5-7
				5/8	Z	.070	4-5-7				

28-Channel Auxiliary Magazine

CHAN NO.	CHAN SIZE	CHAR	TEETH IN COMBINATION	CHAN NO.	CHAN SIZE	CHAR	TEETH IN COMBINATION	CHAN. NO.	CHAN SIZE	CHAR	TEETH IN COMBINATION
1	.070	A	1-3-4-5-7	10	.070	Q	1-2-3-6-7	20	.070	Z	1-5-6-7
2	.070	O	1-2-3-4-5-7	11	.070	J	4-6-7	21	.070	F	2-5-6-7
3	.070	H	6-7	12	.070	X	1-4-6-7	22	.070	T	1-2-5-6-7
4	.070	V	1-6-7	13	.070	D	2-4-6-7	23	.070	M	3-5-6-7
5	.070	B	2-6-7	14	.070	R	1-2-4-6-7	24	.070	Period	2-3-5-6-7
6	.070	P	1-2-6-7	15	.070	K	3-4-6-7	25	.070	G	1-3-5-6-7
7	.070	I	3-6-7	16	.070	Y	2-3-4-6-7	26	.070	U	1-2-3-5-6-7
8	.070	W	1-3-6-7	17	.070	E	1-3-4-6-7	27	.070	N	4-5-6-7
9	.070	C	2-3-6-7	18	.070	S	1-2-3-4-6-7	28	.070	Comma	1-4-5-6-7
				19	.070	L	5-6-7				

TOOTH COMBINATION CHARTS, *continued*

34-Channel Auxiliary Magazine

CHAN NO	*CHAN. SIZE	CHAR	TEETH IN COMBINATION
1	.055	1	2-3-4-5-7
2	.055	2	1-3-4-5-7
3	.050	3	1-2-3-4-5-7
4	.040	4	6-7
5	.040	5	1-6-7
6	.050	6	2-6-7
7	.055	7	1-2-6-7
8	.055	8	3-6-7
9	.055	9	1-3-6-7
10	.955	0	2-3-6-7
11	.055	Em Sp.	1-2-3-6-7
12	.050	E	4-6-7
13	.050	T	1-4-6-7
14	.060	A	2-4-6-7
15	.050	O	1-2-4-6-7
16	.040	I	3-4-6-7
17	.060	N	2-3-4-6-7
18	.050	S	1-3-4-6-7
19	.060	H	1-2-3-4-6-7
20	.050	R	5-6-7
21	.060	D	1-5-6-7
22	.040	L	2-5-6-7
23	.070	U	1-2-5-6-7
24	.060	C	3-5-6-7
25	.090	M	2-3-5-6-7
26	.050	F	1-3-5-6-7
27	.090	W	1-2-3-5-6-7
28	.060	Y	4-5-6-7
29	.060	P	1-4-5-6-7
30	.060	V	2-4-5-6-7
31	.060	B	1-2-4-5-6-7
32	.060	G	3-4-5-6-7
33	.070	K	2-3-4-5-6-7
34	.040	J	1-3-4-5-6-7

*Also for Wide 34-Channel Auxiliary Magazine with narrow lug channels.

Wide 34-Channel Auxiliary Magazine

CHAN NO	CHAN SIZE	*CHAN SIZE	CHAR	TEETH IN COMBINATION
1	.055	.090	1	2-3-4-5-7
2	.055	.090	2	1-3-4-5-7
3	.050	.090	3	1-2-3-4-5-7
4	.040	.090	4	6-7
5	.040	.090	5	1-6-7
6	.050	.090	6	2-6-7
7	.055	.090	7	1-2-6-7
8	.055	.090	8	3-6-7
9	.055	.090	9	1-3-6-7
10	.055	.090	0	2-3-6-7
11	.055	.090	Em Sp.	1-2-3-6-7
12	.090		E	4-6-7
13	.080		T	1-4-6-7
14	.090		A	2-4-6-7
15	.080		O	1-2-4-6-7
16	.060		I	3-4-6-7
17	.090		N	2-3-4-6-7
18	.070		S	1-3-4-6-7
19	.100		H	1-2-3-4-6-7
20	.090		R	5-6-7
21	.090		D	1-5-6-7
22	.080		L	2-5-6-7
23	.090		U	1-2-5-6-7
24	.070		C	3-5-6-7
25	.100		M	2-3-5-6-7
26	.080		F	1-3-5-6-7
27	.100		W	1-2-3-5-6-7
28	.090		Y	4-5-6-7
29	.080		P	1-4-5-6-7
30	.090		V	2-4-5-6-7
31	.080		B	1-2-4-5-6-7
32	.080		G	3-4-5-6-7
33	.090		K	2-3-4-5-6-7
34	.060		J	1-3-4-5-6-7

*For Wide 34-Channel Auxiliary Magazine used on Model 28 and on other models where large display faces are to be used exclusively.

ADVERTISING FIGURES

90-Channel Magazine. Diagram No. 32

CHAR.	CHAN	CHAN SIZE	TEETH IN COMBINATION
1	fl	.060	2-3-4-5
2	ffi	.090	6
3	ffl	.090	1-6
4	Inter.(?)	.060	1-2-3-6
5	Vt. Rl.(|)	.040	2-4-6
6	Asterisk	.055	2-5-6
7	X	.090	1-2-3-5-7
8	Z	.070	4-5-7
9	@	.090	1-4-5-7
0	℔	.090	2-4-5-7
$	Excl.(!)	.050	3-4-6
Period	(	.040	1-4-6
Comma	)	.040	1-2-3-4-6
¢	&	.060	1-2-4-5-7

28-Channel Auxiliary Magazine. Diagram No. 96 (Two Sets of Figures)

CHAR.	CHAN	CHAN SIZE	TEETH IN COMBINATION
1	A	.070	1-3-4-5-7
2	B	.070	2-6-7
3	C	.070	2-3-6-7
4	D	.070	2-4-6-7
5	E	.070	1-3-4-6-7
6	F	.070	2-5-6-7
7	G	.070	1-3-5-6-7
8	H	.070	6-7
9	I	.070	3-6-7
0	J	.070	4-6-7
Period	K	.070	3-4-6-7
Comma	L	.070	5-6-7
$	M	.070	3-5-6-7
¢	N	.070	4-5-6-7
1	O	.070	1-2-3-4-5-7
2	P	.070	1-2-6-7
3	Q	.070	1-2-3-6-7
4	R	.070	1-2-4-6-7
5	S	.070	1-2-3-4-6-7
6	T	.070	1-2-5-6-7
7	U	.070	1-2-3-5-6-7
8	V	.070	1-6-7
9	W	.070	1-3-6-7
0	X	.070	1-4-6-7
Period	Y	.070	2-3-4-6-7
Comma	Z	.070	1-5-6-7
$	Period	.070	2-3-5-6-7
¢	Comma	.070	1-4-5-6-7

34-Channel Auxiliary Magazine. Diagram No. 51A (Two Sets of Figures)

CHAR.	CHAN	*CHAN SIZE	TEETH IN COMBINATION	CHAR	CHAN	*CHAN SIZE	TEETH IN COMBINATION	CHAR	CHAN	*CHAN SIZE	TEETH IN COMBINATION
1	1	.055	2-3-4-5-7	Period	E	.050	4-6-7	6	P	.060	1-4-5-6-7
2	2	.055	1-3-4-5-7	Comma	T	.050	1-4-6-7	7	V	.060	2-4-5-6-7
3	3	.050	1-2-3-4-5-7	$	A	.060	2-4-6-7	8	B	.060	1-2-4-5-6-7
4	4	.040	6-7	¢	O	.050	1-2-4-6-7	9	G	.060	3-4-5-6-7
5	5	.040	1-6-7	1	C	.060	3-5-6-7	0	K	.070	2-3-4-5-6-7
6	6	.050	2-6-7	2	M	.090	2-3-5-6-7	Period	R	.050	5-6-7
7	7	.055	1-2-6-7	3	F	.050	1-3-5-6-7	Comma	D	.060	1-5-6-7
8	8	.055	3-6-7	4	W	.090	1-2-3-5-6-7	$	L	.040	2-5-6-7
9	9	.055	1-3-6-7	5	Y	.060	4-5-6-7	¢	U	.070	1-2-5-6-7
0	0	.055	2-3-6-7	Also for Wide 34-Channel Auxiliary Magazine with narrow lug channels							

Wide 34-Channel Auxiliary Magazine. Diagram No. 51A (Two Sets of Figures)

CHAR.	CHAN.	CHAN. SIZE	†CHAN. SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN SIZE	TEETH IN COMBINATION	CHAR	CHAN	CHAN SIZE	TEETH IN COMBINATION
1	1	.055	.090	2-3-4-5-7	Period	E	.090	4-6-7	7	V	.090	2-4-5-6-7
2	2	.055	.090	1-3-4-5-7	Comma	T	.080	1-4-6-7	8	B	.080	1-2-4-5-6-7
3	3	.050	.090	1-2-3-4-5-7	$	A	.090	2-4-6-7	9	G	.080	3-4-5-6-7
4	4	.040	.090	6-7	¢	O	.080	1-2-4-6-7	0	K	.090	2-3-4-5-6-7
5	5	.040	.090	1-6-7	1	C	.070	3-5-6-7	Period	R	.090	5-6-7
6	6	.050	.090	2-6-7	2	M	.100	2-3-5-6-7	Comma	D	.090	1-5-6-7
7	7	.055	.090	1-2-6-7	3	F	.080	1-3-5-6-7	$	L	.080	2-5-6-7
8	8	.055	.090	3-6-7	4	W	.100	1-2-3-5-6-7	¢	U	.090	1-2-5-6-7
9	9	.055	.090	1-3-6-7	5	Y	.090	4-5-6-7				
0	0	.055	.090	2-3-6-7	6	P	.080	1-4-5-6-7				

†For Wide 34-Channel Auxiliary Magazine used on Model 28 and on other models where large display faces are to be used exclusively.

THE ALL-PURPOSE LINOTYPE

The A-P-L is a complete, self-contained unit for the casting of type in the form of slugs in faces ranging from 6 point to 144 point; the casting of furniture, rules, borders, decorative and spacing material from 6 point to 72 point body and 42 picas in length. The compositor sets and justifies the matrices by hand in sticks similar to the printer's composing stick. Standard A-P-L matrices are made to align the characters at the bottom in all point sizes up to 144 point. Two-letter, one-letter and display standard Linotype matrices, and other hand-set matrices, may be used with equal facility. As the A-P-L has no complicated technical features, and the main functions are the same as those employed in hand composition, any compositor can quickly become proficient in its operation. The setting and justifying of the line of matrices, letter spacing and other details are handled in exactly the same way as type composition.

The stick of justified matrices is inserted in the jaws, a lever pulled, the slug automatically cast and cooled, ready for immediate use and the stick of matrices returned for distribution. The entire cycle of operation is completed in less than ten seconds. The stick of matrices may be left in the machine and any number of duplicate slugs cast automatically without further attention; or just as soon as the lever is pulled to cast the first line, the operator is free to begin composing another line in an extra stick, without waiting for the first to be delivered.

The A-P-L is essentially a printer's tool and should not be confused with keyboard composing machines with reference to special training or qualifications for its operation. All the common principles of universal practice in setting type by hand are embodied in A-P-L operation.

To the basic unit may be added many features, some of which are necessary to all installations and others that are desirable, depending upon the requirements of the individual plant. For example, the A-P-L may be used as supplementary equipment to Linotype installations to produce faces of considerably larger point size than those afforded by the range of the equipment on the Linotype. In other cases, the A-P-L may be required to cover a complete range of type sizes, also furniture, spacing and ornamental material, rule forms, etc.

Matrix Data

The development of the A-P-L has introduced an entirely new feature in matrix design. The A-P-L matrix, having a perfectly flat banking surface which is presented to the equally flat surface of the mold, performs its function in the machine without friction or wear. This feature insures long life for the matrix. Another exclusive feature of the A-P-L matrix is the development of universal, controlled alignment. The matrices align at the bottom, or base of the letter, which presents unlimited possibilities in typographical arrangement, intricate advertising effects, and composition now difficult to produce by other methods.

Alignment.—The type families, from 18 point up, have been divided into two classifications, namely high alignment and low alignment, according to the characteristics of design. For example, a face having long descenders (Bodoni) would fall into the high alignment field, while another family having short descenders (Metro) would be low alignment. All sizes, 18 point and larger, of each classification align with each other. Faces of different classification would rarely or never be combined, except perhaps in the smaller sizes. To allow this to be done, all faces, 14 point and smaller, are made on low alignment only.

Italic.—Italic faces fall into three classes, depending upon the angle of the characters, namely 12, 15 and 22 degrees. This has been done to preserve true characteristics of design and to avoid that distortion which would necessarily result if a uniform angle for all faces was used.

Font Schemes.—A generous variety of the most popular faces is available in a full range of sizes. For convenience, three different sizes of suggested fonts are provided, any of which may be increased or decreased to meet individual requirements. An installation may be modestly begun and additional sorts purchased as needed.

For general composition requirements up to 72 point the No. 3 font is recommended. The No. 1 font is sufficient for 22-pica lines. No. 2 font is adequate for open display matter in 42-pica lines, but No. 3 is preferable for general use where the maximum measure of 42 is frequently required.

Font schemes for sizes above 72 point have not been suggested, since it is recommended that only one matrix of each character be ordered for casting type for the case by cutting it on the saw.

Use of Non-A-P-L Matrices.—Regular Linotype matrices, in a great variety of faces, may be used on the A-P-L, by providing the proper equipment for that purpose. Other hand-set matrices may also be used on the A-P-L by the use of a special stick only.

Regular Linotype and other hand-set matrices, being different in shape and design, cannot be mixed in the line with A-P-L matrices, nor with each other. If necessary, they can be cast separately and cut in.

Spaces.—The use of high and low spaces is well understood by the trade. High spaces may be reversed in the stick to cast low. High spacing material is required for good stereotyping conditions and for wax moulding. Low spaces are used in all combination casting with overhanging slugs.

Matrix Blocks.—We will supply in the form of A-P-L matrix blocks many of the designs which have been produced heretofore in Linotype matrix slides. This would ordinarily apply to plain rule combinations, and the body size would be limited to 36 point. Full face rules up to 144 point body, for tint blocks and heavy bands, can be supplied on special order, and prices will be quoted on request. Where we are required to make any design, whether rule or ornamental, larger than 36 point, the price will be quoted on request.

All A-P-L matrix blocks with a design on one side can be reversed for casting low furniture or, if desired, a cut can be made in the opposite side for casting high furniture, without extra charge. All designs will have to cast on a body two points larger than the corresponding Linotype matrix slide point size, owing to the taper on the side of the routing.

Accents.—Low cap accents cannot be supplied with A-P-L faces. It is necessary to use high caps in all cases. This requires that a given face be cast on a body size from 6 to 12 points larger than the point size of the face, with corresponding change in alignment adjustment by means of the dial.

For example, a line of 60 point with cap accents must be cast on 72 point body, with the dial set for 72 point alignment. Alternatively, any face can be cast on its own body and alignment, by allowing the accent to overhang on the constant edge supported by under-pinning. Piece accents, cast on a separate 12 point slug and justified over individual cap characters as in hand type, must be used on all faces 72 point and larger. All lower case accents, except ascending characters, can be cut on the matrix and cast on its own body and alignment.

A-P-L MATRIX FONT SCHEMES

Roman and Italic

POINTS 2E / FONT SCHEME	14 TO 18			24			54 & 60			72		
A	5	6	7	5	5	6	3	3	5	3	3	4
B	4	5	5	3	3	5	2	2	4	2	2	3
C	4	5	8	3	3	6	3	3	5	3	3	4
D	4	5	6	3	3	5	2	2	4	2	2	3
E	5	7	10	5	5	7	4	4	6	4	4	5
F	4	4	4	3	3	5	2	2	4	2	2	3
G	4	4	4	3	3	5	2	2	4	2	2	3
H	4	5	6	3	3	5	2	2	4	2	2	3
I	5	6	7	5	5	6	3	3	5	3	3	4
J	2	2	2	2	2	2	2	2	2	2	2	3
K	2	3	3	2	3	3	2	2	3	2	2	3
L	5	5	6	4	4	6	3	3	4	3	3	3
M	4	4	6	3	3	4	2	2	4	2	2	3
N	5	5	7	4	4	6	3	3	4	3	3	3
O	5	5	7	4	4	6	3	3	4	3	3	3
P	4	4	4	3	3	4	2	2	4	2	2	3
Q	2	2	2	2	2	2	2	2	2	2	2	2
R	4	5	6	4	4	6	3	3	4	3	3	3
S	4	5	8	4	4	6	4	4	5	4	4	4
T	4	5	9	4	4	7	4	4	5	4	4	4
U	4	4	4	4	4	4	3	3	4	3	3	3
V	2	3	3	2	2	3	2	2	3	2	2	3
W	3	3	3	3	3	3	2	2	3	2	2	3
X	2	2	2	2	2	2	2	2	2	2	2	2
Y	2	3	3	2	2	3	2	2	3	2	2	3
Z	2	2	2	2	2	2	2	2	2	2	2	2
&	1	2	2	1	1	1	1	1	1	1	1	1
a	6	6	10	5	5	6	3	3	6	3	3	5
b	4	5	6	3	3	5	3	3	4	3	3	4
c	4	5	6	3	3	5	3	3	4	3	3	4
d	4	5	8	3	3	5	3	3	4	3	3	4
e	6	7	10	5	5	6	4	4	6	4	4	5
f	4	5	6	3	3	4	3	3	4	3	3	4
g	4	5	6	3	3	4	3	3	4	3	3	4
h	4	5	9	3	3	5	3	3	4	3	3	4
i	5	6	10	5	5	6	3	3	6	3	3	5
j	2	3	3	2	3	3	2	2	3	2	2	3
k	3	3	4	2	3	4	2	2	3	2	2	3
l	5	6	9	4	5	6	3	3	4	3	3	4
m	4	5	7	3	3	4	2	2	4	2	2	4
n	5	5	9	4	4	6	3	3	4	3	3	4
o	5	6	10	4	4	6	3	3	4	3	3	4
p	4	5	5	3	3	4	3	3	4	3	3	4

FONT SCHEME	30 TO 36			42			48			72		
q	2	3	3	2	2	3	2	2	3	2	2	3
r	5	5	9	4	4	6	3	3	4	3	3	4
s	5	6	10	4	4	6	3	3	4	3	3	4
t	5	6	10	4	4	6	3	3	4	3	3	4
u	5	5	6	4	4	6	3	3	4	3	3	4
v	3	4	4	3	3	4	2	2	3	2	2	3
w	3	4	5	3	3	4	2	2	4	2	2	3
x	2	3	4	2	2	3	2	2	3	2	2	2
y	3	3	5	3	3	4	3	2	4	2	2	3
z	2	3	3	2	2	3	2	2	3	2	2	2
1	4	5	8	4	4	5	3	3	4	3	3	3
2	3	4	5	3	3	4	2	2	3	2	2	3
3	3	4	5	3	3	4	2	2	3	2	2	3
4	3	4	5	3	3	4	2	2	3	2	2	3
5	3	4	5	3	3	4	2	2	3	2	2	3
6	3	4	5	3	3	4	2	2	3	2	2	3
7	3	4	5	3	3	4	2	2	3	2	2	3
8	3	4	5	3	3	4	2	2	3	2	2	3
9	3	4	5	3	3	4	2	2	3	2	2	3
0	6	6	8	6	6	6	6	6	6	6	6	6
$	3	4	6	3	3	5	3	3	3	3	3	3
,	4	4	5	2	2	4	2	2	4	2	2	4
.	5	5	6	3	3	5	5	5	5	5	5	5
:	2	2	3	2	2	3	2	2	3	2	2	2
;	2	2	3	2	2	3	2	2	3	2	2	3
?	2	2	3	2	2	2	2	2	2	2	2	2
'	2	2	3	2	2	3	2	2	3	2	2	3
(	2	2	2	2	2	2	1	1	1	1	1	2
)	2	2	2	2	2	2	1	1	1	1	1	2
	4	4	4	2	2	2	3	3	3	3	3	3
—	2	2	2	2	2	1	1	1	2	1	1	2
	2	2	4	2	2	2	2	2	2	2	2	2
'	2	2	4	2	2	2	2	2	2	2	2	2
°₀	1	1	1	1	1	1	1	1	1	1	1	1
½	1	1	1	1	1	1	1	1	1	1	1	1
⅓	1	1	1	1	1	1	1	1	1	1	1	1
⅔	1	1	1	1	1	1	1	1	1	1	1	1
fi	1	1	1	1	1	1	1	1	1	1	1	1
fl	1	1	1	1	1	1	1	1	1	1	1	1
ff	1	1	1	1	1	1	1	1	1	1	1	1
ffi	1	1	1	1	1	1	1	1	1	1	1	1
ffl	1	1	1	1	1	1	1	1	1	1	1	1

Total Matrices in Fonts

	14	18	24	30 & 36	42	48	54 & 60	72
No. 1	277	242	199	199				
No. 2	322	246	199	199				
No. 3	425	332	281	257				

Note: Roman and Italic A-P-L fonts are alike in [illegible]

Italic font totals are three matrices less than corresponding Roman totals, due to the omission of three fractions, ½, ⅓ and ⅔ in all italic fonts.

Font schemes are not shown for matrices of 84 to 144 point sizes, since these large characters are usually purchased for individual casting to cut up type for the cases.

Before Using New Fonts of Matrices in Linotypes

Magazines and spacebands should be thoroughly cleaned. All spacebands should be carefully micrometered and inspected with a knife straight-edge for rounded corners on the sleeve. Spacebands which are rounded or damaged at the casting edge or which have the slightest particle of metal adhering to the sleeve at the casting point will damage the sidewalls of new matrices very quickly. If the corner of the sleeve at the casting edge is rounded, new sleeves should be applied before running in matrices.

Both the front lockup adjustments should be inspected and properly corrected if this is found to be necessary.

At the face alignment position of the machine you should be able to lift the first elevator by hand .010 inch, and this measurement should not be exceeded. This test is to be made with a thirty-em line of matrices, without spacebands, in the first elevator jaws.

With the mold cam roll on the second shoe, the eccentric pin should be adjusted so that the space between the mold and the vise jaws or matrices should be not less than .003 or more than .005. This must be determined by using a thickness gauge. Before making this adjustment, be sure to see that the pressure of the pot lever spring is released.

Before using new matrices in an old machine it is also important that the vise jaws be checked for squareness, since after a number of years service these jaws will show wear, causing hairlines. To avoid this condition, it is advisable to have these vise jaws reground.

Carefully set the Pump Lever Stop Lever so that when the line is fully justified the stop lever will be open beyond the block on the pump lever not more than $\frac{1}{32}$ inch.

First elevator link eyebolts and nuts, upper and lower, should be checked and if they show undue wear they should be replaced.

Other and important points that should be checked are the back and front mold wipers. Oil in any form used at these points will cause metal to collect on the side of the matrix, crush the sidewall, and result in hairlines.

Do not use oil on pot pump plungers after cleaning them, nor should oil be used in the remelting furnace in an attempt to burn dirt out of the metal.

ALPHABETICAL INDEX

Linotype Faces are listed below, together with locations. Following is the Index of Decorative Material, and Triangle Number Index.

A

Accents and Special Characters 887–892b
Accents, Piece 892a
Addenda 1163–1176
Antique Condensed 1076
Antique Extra Condensed 1076
Antique No. 1 1–8
Arrow Characters 888a, 1142–1143
Astronomical Characters 888b

B

Ballot and Election Characters 890, 1118
Baskerville 9–18, 1164
Benedictine Family 19–42
Benedictine 28–35
Benedictine Bold 37–42
Benedictine Book 20–27
Benedictine Book with Benedictine 36
Bodoni Family 43–102
Bodoni 55–70, 1176
Bodoni Bold 72–91, 1173, 1175
Bodoni Book 44–54
Poster Bodoni 85, 91–101, 1176
Bookman 103–112b
Border Decoration 1087–1112
Braces 888a, 1115, 1138
Brackets 888a, 1116

C

Caslon Family 113–190b
Caslon 153–162
Caslon Bold 169–173
Caslon Bold Condensed 185–188
Caslon Bold Extra Condensed 189–190b
Caslon No. 2 163–168
Caslon No. 3 171, 174–184
Caslon No. 4 1078
Caslon No. 137 113–120
Caslon Old Face 121–152, 1176
Caption 1076
Century Family 191–218b
Century Bold 209–218b
Century Bold Condensed 209, 218a
Century Bold Extra Condensed 218a
Century Expanded 192–208, 1164
Century Expanded with Bold 202–205
Century Expanded with Cheltenham Bold 206–208
Century Expanded with Gothic No. 16 193, 494
Checker Characters 889, 1114
Cheltenham Family 219–262d
Cheltenham 221–228
Cheltenham Adv. Figures 262b–262c
Cheltenham Bold 237a–246
Cheltenham Bold Condensed 247–257
Cheltenham Bold Extra Cond. 258–262a
Cheltenham Condensed 232–233
Cheltenham Extra Condensed 234–235
Cheltenham Medium Condensed 236–237
Cheltenham Special Figures 262d
Cheltenham Wide with Bold 230–231
Chemical Characters 889
Christmas Decoration 1105–09, 1135–36
Classic Italic 1075
Classic with Century Bold 1074–1075
Classic with Italic 1073a–1073b
Clearface Bold 1077
Clearface Bold Italic 1077
Clearface Bold with Italic 1077
Cloister Family 263–300
Cloister 266–280
Cloister Bold 282–296, 1176
Cloister Wide with Cloister Bold 297–300
Commercial Characters 889
Condensed Outline 1065
Condensed Title Gothic 1175
Condensed Title No. 1 1078
Contents vii
Copy Fitting 1193–1200

D

Decorative Material 1081–1143
De Vinne 301–308
De Vinne with Combinations 308
De Vinne Condensed 1078
De Vinne Extra Condensed 1078
De Vinne Outline 1064
Dots, Round and Square 1115
Duplex Display 1145–1162

E

Easter Decoration 1111–1112
Ecclesiastical Characters 889
Election and Ballot Characters 890, 1118
Electra 309–316, 1165
Elzevir No. 2 1079
Elzevir No. 3 317–324
Emblems 889a, 1110, 1111, 1114
Erbar Family 324a–338, 1167
Erbar Bold Condensed 334–338
Erbar Light Condensed 329–333
Erbar Light Condensed with Erbar Bold Condensed 325–334
Erbar Medium Condensed 324b–324f
Estienne 339–346
Excelsior 347–372b, 1167
Excelsior with Bold Face No. 2 361–367
Excelsior with Gothic No. 3 368–370
Excelsior with Memphis Bold 370a–372a

F

Fac-Simile Signature Matrix Slides 1141
Figures 905–956
Fists 890, 1116
Font Schemes xxiii, 1189–1192
Food Store Typography 1001–1006
Fractions 957–1000
Fraternal and Society Emblems 889a, 1110, 1111, 1114

G

Garamond 373–444
Garamond Family 419–444
Garamond Bold 434–444
Garamond No. 3 374–383
Garamond Bold No. 3 384–402, 1173
General Information xi–xxiv
German 831–838
German No. 3 with Bold Face No. 2 833–837
German No. 4 with Bold Face No. 4 838
Gothic Family 473–514
Franklin Gothic 474–483
Gothic Advertising Figures 512–514
Gothic Condensed No. 1 504
Gothic Condensed No. 1 with Combinations 504
Gothic Condensed No. 2 505–508
Gothic Condensed No. 3 509
Gothic Condensed No. 4 508
Gothic Condensed Outline 1065
Gothic No. 13 484–493
Gothic No. 13 with Cheltenham Bold Condensed 484
Gothic No. 13 with De Vinne Condensed 485
Gothic No. 14 510
Gothic No. 16 494–501
Gothic No. 16 with Cheltenham Bold 495
Gothic No. 16 with Title No. 4 496
Gothic No. 18 511
Gothic No. 38 502–503
No. 6 with Gothic No. 16 494
Vertical Gothic 896
Granjon 445–472
Greek 819–830
Greek Bold Face No. 1 827
Greek Display Faces 828–829
Greek Elzevir 827
Greek Keyboard Diagrams 830
Greek Metrolite 824
Greek No. 1 825
Greek No. 2 826
Greek No. 3 825
Porson Greek 821–823

H

Hallowe'en Characters 1112
Hebrew 855–874
Hebrew 861–864
Hebrew Condensed 870–873
Hebrew Display Figures 865
Hebrew Extra Condensed 874
Hebrew with Hebrew Light 869
Hebrew with Italic 868
Hebrew with Italic No. 3 868–869
Hebrew Light with Bold 860
Hebrew No. 2 861
Hebrew No. 2 with Bold 860
Hebrew No. 2 (Special) 859

Hebrew No. 3 866–867
Hebrew No. 3 Italic 866–867
Hebrew No. 3 with Italic 865

I

Indexes xxv–xxxix or 1201–1215
Inferior Characters 892b
Ionic No. 5 523–540
Ionic No. 5 with Bold Face No. 2 535–540
Ionic No. 5 with Gothic No. 16 535
Ionic No. 5 with Italic 526–534
Ionic Condensed 1080
Ionic Extra Condensed 1080

J

Janson 541–548
Jenson Condensed 1078

K

Keyboard Diagrams 1177–1188

L

Latin Compressed 1080a
Latin Condensed 1080a
Latin Extra Condensed 1080a
Leaders 901–904
Jobbing Leaders 903
Leader Aligning Dashes 904
Newspaper Radial Leaders 904
Universal Dot Leaders 902
Universal Hyphen Leaders 902
Legibility Group Faces 1011–1062
Lining and Jobbing Faces 549–572
Bold Face No. 9 with Gothic No. 31 562–563
Gothic No. 25 with Gothic Condensed No. 2 566
Gothic No. 25 with Gothic No. 26 566–567
Gothic No. 29 with Gothic No. 30 556–557
Gothic No. 31 with Gothic No. 32 558–559
Gothic No. 31 with Gothic No. 33 560–561
Gothic No. 32 with Gothic No. 33 564–565
Greeting Card and Social Printing Faces 568–572
Card Italic 570
Caslon Text 571
Lino Text 569
Lining Card Gothic Medium with Bold 555
Lining Memphis Light with Memphis Bold 551
Lining Metromedium with Metrothin 551

M

Mathematical Characters 889a, 889b
Matrices, Protection of New xxiv
Matrix Bridges xiv
Matrix Slides 1119–1143
Matrix Tooth Combinations xvi
Matrix Slide Braces 1138
Medical Characters 891
Memphis Family 573 624b, 1168–72, 1174
Memphis Bold 592–603
Memphis Bold with Memphis Light 618
Memphis Bold with Memphis Medium 624a
Memphis Extra Bold 604–611
Memphis Light with Memphis Bold 612–617
Memphis Medium with Memphis Bold 620–624
Metro Family 625–668d
Metroblack No. 2 636–637b
Metroblack No. 2 with Italic 638–641c
Metroblack No. 2 with Metrolite No. 2 628–635
Metrolite No. 2 647a–647d
Metrolite No. 2 with Italic 648–651c
Metrolite No. 2 with Metroblack No. 2 642–647
Metrolite No. 4 Italic 1080b
Metromedium No. 2 658–661
Metromedium No. 2 Italic 668a
Metromedium No. 2 with Italic 662–668
Metromedium No. 2 with Metrothin No. 2 652–657b
Metrothin No. 2 661a–661d
Metrothin No. 4 Italic 1080b
Metro Advertising Figures 668b–668c
Miscellaneous Faces 1067–1080b
Monetary Characters 891
Musical Characters 891

N

Narciss 669–674b
News Dash Matrix Slides 1137
Newspaper Body Faces 1011–1062
Aids in Selecting 1061–1062
Excelsior with Bold Face No. 2 1020–1027
Excelsior with Gothic No. 3 1028–1033
Ionic No. 5 with Bold Face No. 2 1037–1044
Ionic No. 5 with Gothic No. 16 1045
Newspaper Body Faces (in Combination) with Black Face 1057–1060
No. 6 with Gothic No. 16 1056
Opticon with Bold Face No. 2 1046–1050
Paragon with Paragon Bold 1051–1055
Textype with Bold Face No. 2 1034–1036
Number 1 Series 675–684
Number 1 with Combinations 684
No. 2 with Antique No. 2 1070
No. 2 with Gothic No. 3 1070b–1071
No. 4 with Bold Face No. 2 Condensed 1070
No. 6 with Gothic No. 16 1069
No. 8 with Bold Face No. 2 1070a
No. 10 with Gothic No. 4 1068
No. 10 with Italic and Small Caps 1070a
No. 12 with Gothic No. 8 1070a
No. 16 685–690
No. 18 with Antique Black No. 1 1069
No. 21 691–698

O

Old Style No. 1 699–710
Old Style No. 1 (Ronaldson) 708
Old Style No. 1 with Combinations 709
Old Style No. 3 711–716
Old Style No. 7 717–730
Old Style No. 7 (Ronaldson) 729
Opticon 730a–730l, 1166
Opticon with Bold Face No. 2 730f–730k, 1166
Oriental Faces 875–882
Original Old Style 731–736
Outline Faces 1063–1066
Overline Figures 895

P

Pabst Extra Bold 737–762
Pabst Extra Bold Condensed 754–761, 1173
Pabst Old Style Condensed 1073
Pabst Old Style with Italic 1072–1073
Paragon 763–774
Paragraph Marks 891b, 1117
Patriotic Designs 1109–1111, 1136
Phonetic Characters 883–886
Piece Accents 892a
Piece Brace Matrices 1115
Playing Card Characters 891b, 1114
Press Syndicate Characters 891a
Printed in U. S. A., Logotypes 891b

R

Red Cross Emblems 1111
Round and Square Dots 1115
Rule Forms and Leader Work 893–900
Russian 839–854

S

Scotch 775–792
Scotch No. 2 775–782, 792
Self-Spacing Faces 806i–806p
Ionic No. 4 with Antique No. 8 806n–806p
No. 17 with Cond. Title No. 5 806j–806l
Tariff Typewriter 806m
St. Patrick's Day Decoration 1112
St. Valentine's Day Decoration 1112
Society and Fraternal Emblems 889a, 1110, 1111, 1114
Special Characters and Accents 887–892b
Superior Characters 892b
Symbols, Miscellaneous 891b

T

Tapered Dash Matrix Slides 1137
Telephone Faces 806a–806h
Bell Gothic 806d
Gothic Condensed No. 4 806c
Gothic No. 12 806c
No. 11 with Gothic Condensed No. 4 806e
No. 11b with Gothic Condensed No. 4b 806e
No. 12 with Gothic No. 8 806f
No. 12 with Gothic No. 11 806f
Telephone Keyboard Diagrams 806b
Textype 793–806
Textype with Bold Face No. 2 803–806
Thanksgiving Day Border Decoration 1112
Time Table and Tariff Characters 891a
Title No. 1 1079
Title No. 2 1079
Typewriter Faces 806m, 807–810
Remington Typewriter 808
Underwood Typewriter 809

U

Universal Fists 890, 1116

V

Vertical Gothic 896
Vertical Leaders 895
Vertical Slug Matrices 896
Vulcan Bold 811–818

Y

Yuletide Decoration 1105–09, 1135–36

INDEX OF DECORATIVE MATERIAL

(SHOWN ON PAGES 1081 TO 1144)

LINOTYPE

LINOTYPE BORDER MATRICES

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
1	6	1098	1311
1a	6	1098	
G-1L	12	1089	
G-1R	12	1089	
2	6	1099	1308
2a	6	1099	
G-2L	12	1089	
G-2R	12	1089	
3	6	1098	1434
G-3L	12	1089	
G-3R	12	1089	
G-4L	12	1089	
G-4R	12	1089	
5	6	1099	1432
G-5L	12	1089	
G-5R	12	1089	
6	6	1098	1317
G-6L	12	1089	
G-6R	12	1089	
7	6	1099	1304
G-7L	12	1089	
G-7R	12	1089	
8	6	1099	1573
8½	6	1099	
G-8L	12	1089	
G-8R	12	1089	
9	6	1099	1430
9a	6	1099	
9¼	6	1099	
9½	6	1099	
G-9	6	1089	
10	6	1099	1431
G-10	6	1089	
11	6	1098	1315
G-11L	6	1089	
G-11R	6	1089	
12	6	1098	1318
12¼	6	1098	
12½	6	1098	
G-12L	6	1089	
G-12R	6	1089	
13	6	1098	1436
13¼	6	1098	
13½	6	1098	
G-13	6	1089	
14	6	1099	1310
14a	6	1099	
14¼	6	1099	
14½	6	1099	
14¾	6	1099	
G-14	18	1090	
15	6	1099	1457
G-15L	18	1090	
G-15R	18	1090	
16	6	1099	1303
G-16L	18	1090	
G-16R	18	1090	
17	6	1099	1357
G-17L	18	1090	
G-17R	18	1090	
18	6	1099	1441
G-18	18	1090	
19	6	1103	1463
19a	6	1103	
19b	6	1103	
19½	6	1102	
G-19L	18	1090	
G-19R	18	1090	
20	6	1103	
20¼	6	1103	
20½	6	1103	
G-20L	24	1090	
G-20R	24	1090	
21	6	1103	
21a	6	1103	
21b	6	1103	
G-21L	24	1091	
G-21R	24	1091	
22	6	1103	1462
G-22L	24	1091	
G-22R	24	1091	
23	6	1103	
G-23L	36	1091	
G-23R	36	1091	
24	6	1095	1424
24a	6	1095	
24b	6	1095	
G-24L	36	1091	
G-24R	36	1091	
25	6	1092	
G-25L	36	1091	
G-25R	36	1091	
26	6	1092	
G-26	8	1102	
G-26	10	1102	
G-26	12	1102	
G-26	14	1102	
27	6	1097	
G-27	12	1102	
G-27	18	1102	
28	6	1097	1773
28a	6	1097	
28b	6	1097	
G-28	12	1102	
G-28	18	1102	
29	6	1097	
G-29L	6	1089	
G-29R	6	1089	
30	6	1099	1458
G-30	6	1089	
31	6	1098	1455
G-31	6	1089	
32	6	1109	1456
G-32	6	1089	
33	6	1092	
33b	6	1092	
G-33L	6	1089	
G-33R	6	1089	
34	6	1101	
G-34	6	1089	
35	6	1103	
G-35L	6	1089	
G-35R	6	1089	
36	6	1103	
G-36	6	1089	
37	6	1104	
G-37	6	1089	
38	6	1104	
G-38	6	1089	
39	6	1099	1404
39¼	6	1099	
39½	6	1099	
G-39	6	1089	
40	6	1098	1751
40a	6	1098	
40b	6	1098	
40¼	6	1098	
40½	6	1098	
G-40	6	1089	
41	6	1102	1429
G-41	6	1089	
42	6	1102	
G-42	6	1089	
43	6	1101	
G-43L	6	1089	
G-43R	6	1089	
44	6	1103	
G-44L	6	1089	
G-44R	6	1089	
45	6	1095	
G-45	6	1089	
46	6	1102	1420
G-46L	12	1090	
G-46R	12	1090	
47	6	1102	1523
G-47	12	1090	
48	6	1103	
48½	6	1103	
G-48	12	1089	
49	6	1092	
49½	6	1092	
G-49L	12	1089	
G-49R	12	1089	
50	6	1098	1507
50½	6	1098	1459
G-50L	12	1090	
G-50R	12	1090	
51	6	1098	1506
51a	6	1098	
G-51L	12	1090	
G-51R	12	1090	
52	6	1102	
G-52L	12	1090	
G-52R	12	1090	
53	6	1102	1314
53a	6	1102	
G-53	12	1090	
54	6	1102	
G-54	12	1090	
55	6	1102	
G-55	12	1090	
56	6	1111	1407
G-56	12	1090	
57	6	1098	1501
G-57L	12	1089	
G-57R	12	1089	
58	6	1102	
G-58	12	1089	
59	6	1103	
59½	6	1103	
G-59	12	1089	
60	6	1098	1438
60¼	6	1098	
60½	6	1098	
G-60	12	1089	
61	6	1102	
G-61L	12	1089	
G-61R	12	1089	
62	6	1102	1439
62a	6	1102	
62b	6	1102	
62¼	6	1102	
G-62L	12	1089	
G-62R	12	1089	
63	6	1098	1503
63a	6	1098	
63¼	6	1098	
63½	6	1098	
G-63L	18	1090	
G-63R	18	1090	
64	6	1102	
G-64L	18	1090	
G-64R	18	1090	
65	6	1102	1467
65a	6	1102	
65b	6	1102	
65½	6	1102	
G-65L	18	1090	
G-65R	18	1090	
66	6	1101	1616
66a	6	1101	
G-66L	18	1090	
G-66R	18	1090	
67	6	1101	1522
G-67L	18	1090	
G-67R	18	1090	
68	6	1111	1451
G-68	18	1090	
G-68	24	1090	
69	6	1102	
G-69	18	1090	
G-69	24	1090	
70	6	1102	
G-70	18	1090	
G-70	24	1090	
G-71	24	1090	
72	6	1095	
72a	6	1095	
72b	6	1095	
72¼	6	1095	
72½	6	1095	
G-72	24	1090	
73	6	1092	
G-73	18	1090	
G-73	24	1090	
74	6	1097	1717
74a	6	1097	
74b	6	1097	
74¼	6	1097	
74½	6	1097	
G-74	18	1090	
G-74	24	1090	
75	6	1097	1719
75a	6	1097	
75b	6	1097	
75¼	6	1097	
75½	6	1097	
G-75L	12	1089	
G-75R	12	1089	
76	6	1100	
G-76	12	1089	
77	6	1101	
78	6	1100	1411
78¼	6	1100	
78½	6	1100	
79	6	1101	
80	6	1102	
80¼	6	1102	
80½	6	1102	
81	6	1101	1419
82	6	1101	1415
83	6	1103	
84	6	1103	
84a	6	1103	
84b	6	1103	
84¼	6	1103	

LINOTYPE BORDER MATRICES

BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE
84½	6	1103	
85	6	1103	
85a	6	1103	
85b	6	1103	
85¼	6	1103	
85½	6	1103	
88	6	1102	1422
89	6	1102	1468
89a	6	1102	
89b	6	1102	
89¼	6	1102	
89½	6	1102	
90	6	1102	
91	6	1099	
92	6	1099	
92a	6	1099	
93	6	1099	1403
93a	6	1099	
93¼	6	1099	
93½	6	1099	
94	6	1101	
95	6	1102	
96	6	1092	1426
96a	6	1092	
96b	6	1092	
97	6	1101	1416
100	6	1097	1716
100¼	6	1097	
100½	6	1097	
101	6	1098	1758
101a	6	1098	
101b	6	1098	
101¼	6	1098	
101½	6	1098	
102	6	1111	1452
104	6	1109	
104¼	6	1109	
104½	6	1109	
105	6	1109	
106	6	1110	
107	6	1110	1418
108	6	1111	1453
110	6	1100	
111	6	1100	1351
111a	6	1100	
112	6	1100	
113	6	1097	1378
113a	6	1097	
113b	6	1097	
113¼	6	1097	
113½	6	1097	
114	6	1097	1383
114¼	6	1097	
114½	6	1097	
115	6	1097	1386
115a	6	1097	
115¼	6	1097	
115½	6	1097	
116	6	1097	1382
116a	6	1097	
116¼	6	1097	
116½	6	1097	
117	6	1100	1360
117a	6	1100	
117¼	6	1100	
117½	6	1100	
118	6	1100	1409
118¼	6	1100	
118½	6	1100	
120	6	1097	1816
121	6	1097	
122	6	1097	
123	6	1103	
123a	6	1103	
123¼	6	1103	
123½	6	1103	
124	6	1098	
125	6	1102	
126	6	1102	
126a	6	1102	
126b	6	1102	
127	6	1102	
128	6	1100	
129	6	1100	
129a	6	1100	
130	6	1100	
131	6	1104	
131b	6	1104	
132	6	1110	
133	6	1100	
134	6	1100	
135	6	1098	
137	6	1100	
137¼	6	1100	
138	6	1099	
139	6	1098	
140	6	1098	1460
141	6	1101	1402
142	6	1101	1402
143	6	1101	1402
144	6	1101	1401
145	6	1101	1401
146	6	1101	1401
147	6	1100	
148	6	1101	
148d	6	1101	
148e	6	1101	
148f	6	1101	
148g	6	1101	
149	6	1101	
149d	6	1101	
149e	6	1101	
149f	6	1101	
149g	6	1101	
149h	6	1101	
149i	6	1101	
149j	6	1101	
149k	6	1101	
150	6	1101	
150d	6	1101	
150e	6	1101	
150f	6	1101	
150g	6	1101	
150h	6	1101	
150i	6	1101	
150j	6	1101	
150k	6	1101	
151	6	1100	
152d	6	1100	
152e	6	1100	
152f	6	1100	
152g	6	1100	
153d	6	1100	
153e	6	1100	
153f	6	1100	
153g	6	1100	
154d	6	1100	
154e	6	1100	
154f	6	1100	
154g	6	1100	
154h	6	1100	
154i	6	1100	
155d	6	1100	
155e	6	1100	
155f	6	1100	
155g	6	1100	
155h	6	1100	
155i	6	1100	
156	6	1092	
157	6	1095	1372
157¼	6	1095	
158	6	1110	
159	6	1102	
161	6	1098	
162	6	1097	
162¼	6	1097	
162-s1	6	1097	159
162-s2	6	1097	159
163	6	1111	
168	6	1111	
171	6	1111	
201	10	1095	
201a	10	1095	
201b	10	1095	
201¼	10	1095	
201½	10	1095	
202	10	1102	
202¾	10	1102	
204	10	1096	
205	10	1099	1575
205½	10	1099	
206	10	1099	
207	10	1099	1353
207½	10	1099	1353
208	10	1099	
209	10	1099	1307
210	10	1098	
211	10	1098	1063
211a	10	1098	
211b	10	1098	
212	10	1098	
213	10	1098	1604
214	10	1104	
215	10	1104	1777
215a	10	1104	
215b	10	1104	
216	10	1104	1775
216a	10	1104	
216b	10	1104	
217	10	1104	1776
217a	10	1104	
217b	10	1104	
218	10	1104	1778
218a	10	1104	
218b	10	1104	
219	10	1104	
220	10	1092	
221	10	1092	1513
221a	10	1092	
221b	10	1092	
222	10	1092	
223	10	1091	1435
224	10	1095	
225	10	1095	
225a	10	1095	
225b	10	1095	
226	10	1095	
227	10	1095	
228	10	1095	
228a	10	1095	
228b	10	1095	
229	10	1095	
231	10	1100	
232	10	1100	
233	10	1092	
234	10	1101	
235	10	1103	
236	10	1103	
239	10	1099	
240	10	1110	
243	10	1111	
244	10	1103	
245	10	1111	
262	10	1111	
263	10	1111	
264	10	1103	
301	5½	1098	1312
301¼	5½	1098	
301½	5½	1098	
302	5½	1099	1309
302¼	5½	1099	
302½	5½	1099	
303	5½	1098	
305	5½	1097	1822
305a	5½	1097	
305b	5½	1097	
306	5½	1097	
306½	5½	1097	
308	5½	1111	
401	8	1099	1574
401½	8	1099	
402	8	1102	1423
403	8	1100	1580
404	8	1100	1581
405	8	1092	
406	8	1101	
407	8	1103	
408	8	1103	
409	8	1105	
410	8	1105	
411	8	1105	
412	8	1105	
413	8	1100	
414	8	1105	
415	8	1105	
418	8	1103	
419	8	1102	
420	8	1101	
421	8	1109	
422	8	1103	
423	8	1101	
424	8	1098	
425	8	1103	
426	8	1110	
427	8	1110	
428	8	1111	
430	8	1110	
432	8	1111	
436	8	1111	
437	8	1111	
442	8	1104	
445	8	1104	
446	8	1095	
447	8	1098	
452	8	1111	
453	8	1111	
454	8	1103	
501	12	1098	
502	12	1101	
503	12	1100	1584
504	12	1100	1585
505	12	1101	
506	12	1103	
507	12	1103	
508	12	1103	
509	12	1103	
510	12	1101	
511	12	1103	
512	12	1103	
513	12	1103	
514	12	1103	
515	12	1098	
518	12	1105	
519	12	1105	
520	12	1105	
521	12	1105	
522	12	1105	
523	12	1105	
524	12	1094	1428a
524¼	12	1094	
524½	12	1094	
525	12	1104	
526	12	1104	
527	12	1102	
528	12	1092	
528¼	12	1092	
529	12	1104	
530	12	1100	
531	12	1105	
532	12	1105	
533	12	1110	1443
534	12	1100	

LINOTYPE BORDER MATRICES

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
535	12	1092	
535b	12	1092	
536	12	1101	
537	12	1103	
538	12	1103	
539	12	1100	
540	12	1097	
540¼	12	1097	
540½	12	1097	
541	12	1097	
541¼	12	1097	
542	12	1100	1500b
542¼	12	1100	
542½	12	1100	
543	12	1101	
544	12	1101	
545	12	1099	
546	12	1099	
547	12	1099	
548	12	1101	
549	12	1101	
550	12	1099	
551	12	1099	
552	12	1099	
553	12	1109	
554	12	1109	
555	12	1109	
557	12	1098	
558	12	1098	
559	12	1098	
563	12	1107	
563½	12	1107	
564	12	1107	
564½	12	1107	
565	12	1107	
565½	12	1107	
566	12	1107	
566½	12	1107	
567	12	1107	
567½	12	1107	
568	12	1107	
568½	12	1107	
569	12	1112	
570	12	1111	
571	12	1110	
572	12	1110	
573	12	1104	
574	12	1112	
575	12	1112	
576	12	1110	
577	12	1104	
578	12	1104	
579	12	1112	
580	12	1112	
581	12	1106	
582	12	1110	
583	12	1112	
584	12	1112	
585	12	1104	
586	12	1104	
587	12	1109	
588	12	1104	
589	12	1104	
590	12	1104	
591	12	1104	
592	12	1109	
593	12	1112	
594	12	1104	
595	12	1112	
596	12	1110	
597	12	1110	
598	12	1110	
601	7	1102	
602	7	1092	
603	7	1101	
604	7	1103	
605	7	1103	
606	7	1111	

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
607	7	1111	
701	18	1105	
702	18	1105	
703	18	1105	
704	18	1105	
705	18	1105	
706	18	1105	
707	18	1105	
708	18	1105	
709	18	1104	
710	18	1107	
710½	18	1107	
711	18	1107	
711½	18	1107	
712	18	1111	
713	18	1112	
714	18	1112	
715	18	1109	
715a	18	1109	
716	18	1092	
717	18	1111	
718	18	1112	
719	18	1092	
719¼	18	1092	
719½	18	1092	
720	18	1092	
721	18	1110	2006
722	18	1110	
723	18	1093	
723¼	18	1093	
723½	18	1093	
724¼	18	1093	
724½	18	1093	
724L	18	1093	
724R	18	1093	
725	18	1096	
726	18	1112	
727	18	1112	
728	18	1107	
728a	18	1107	
729½	18	1106	
729L	18	1106	
729R	18	1106	
730	18	1106	
731	18	1106	
732	18	1109	
733	18	1109	
734	18	1109	
735	18	1109	
736	18	1109	
737	18	1109	
738	18	1106	
738a	18	1106	
739	18	1106	
739a	18	1106	
740	18	1106	
740a	18	1106	
741	18	1106	
742	18	1112	
744	18	1106	1011
744½	18	1106	
745	18	1112	
746	18	1110	
747	18	1092	
748	18	1092	
749	18	1092	
750L	18	1092	
750R	18	1092	
751L	18	1092	
751R	18	1092	
752L	18	1092	
752R	18	1092	
753	18	1092	
754	18	1092	
755d	18	1091	
755L	18	1091	
755R	18	1091	
755¼	18	1091	

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
756	18	1095	
757	18	1111	
758	18	1097	
762	18	1099	
763	18	1110	
764	18	1087	
765	18	1087	
766	18	1087	
768	18	1111	
769	18	1110	
770	18	1094	
770¼a	18	1094	
770¼c	18	1094	
771L	18	1094	
771R	18	1094	
772	18	1094	
773	18	1094	
774	18	1094	
774¼a	18	1094	
774½	18	1094	
775	18	1094	
776	18	1093	
776¼a	18	1093	
776½	18	1093	
777	18	1093	
778	18	1094	
779	18	1094	
780	18	1094	
781	18	1094	
782	18	1094	
783	18	1094	
784	18	1094	
788	18	1103	
790	18	1111	
791	18	1104	
792	18	1104	
793	18	1110	
794	18	1106	2008
794¼a	18	1106	
795L	18	1105	2012
795R	18	1105	2011
796L	18	1105	2010
796R	18	1105	2009
797	18	1101	
798	18	1108	
798¼c	18	1108	
799	18	1108	
799b	18	1108	
799¼c	18	1108	
800	18	1108	
800b	18	1108	
801	24	1105	
802	24	1105	
803	24	1105	
804	24	1105	
805	24	1105	
806	24	1105	
807	24	1105	
808	24	1105	
809	24	1104	
810	24	1107	
810¼c	24	1107	
811	24	1107	
811¼c	24	1107	
812	24	1109	
812a	24	1109	
813	24	1110	
814	24	1095	
814d	24	1095	
814e	24	1095	
814g	24	1095	
814h	24	1095	
814i	24	1095	
814j	24	1095	
815	24	1111	
816	24	1100	
816¼a	24	1100	
816¼c	24	1100	

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
817	24	1112	
818	24	1112	
819	24	1107	
821	24	1093	
821d	24	1093	
822	24	1093	
823	24	1093	
824	24	1093	
825	24	1093	
826	24	1093	
827	24	1093	
828	24	1093	
828d	24	1093	
831	24	1110	
832	24	1109	
833	24	1110	
850	24	1095	
851	24	1095	
852	24	1097	
852a	24	1097	
853	24	1095	
854	24	1097	
854a	24	1097	
855	24	1095	
856	24	1097	
856a	24	1097	
857	24	1095	
858	24	1097	
859	24	1095	
860	24	1095	
861	24	1095	
862	24	1095	
863	24	1111	
870	24	1111	
871	24	1108	
871½	24	1107	
872	24	1108	
872b	24	1108	
872½	24	1108	
873	24	1108	
873b	24	1108	
874	24	1096	
875	24	1096	
876	24	1096	
884	24	1096	
885	24	1096	
901	9	1092	
902	9	1101	
903	9	1103	
904	9	1103	
905	9	1111	
906	9	1111	
1001	12	1104	
1002	12	1104	
1004	12	1110	
1005	12	1104	
1008	12	1107	
1008a	12	1107	
1009	12	1103	
1009a	12	1103	
1009b	12	1103	
1009c	12	1103	
1009½	12	1103	
1014	12	1101	1519
1014¼c	12	1101	1519
1016	12	1111	
1017	12	1109	
1017¼c	12	1109	
1021	12	1099	
1022d	12	1096	
1022e	12	1096	277b
1022f	12	1096	
1022¼a	12	1096	
1022¼c	12	1096	
1023	12	1109	
1023a	12	1109	
1024	12	1091	
1025	12	1091	

LINOTYPE BORDER MATRICES

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
1026	12	1091	
1027	12	1091	
1027	12 Rev.	1091	
1028	12	1091	
1028	12 Rev.	1091	
1029	12	1111	
1030	12	1112	
1031	12	1104	
1032	12	1103	
1033	12	1112	
1034	12	1110	1425
1035L	12	1106	
1035R	12	1106	
1035½	12	1106	
1036	12	1106	
1037	12	1106	
1038	12	1109	
1039	12	1109	
1040	12	1109	
1041	12	1109	
1042	12	1109	
1043	12	1109	
1044	12	1106	
1044a	12	1106	
1045	12	1106	
1045a	12	1106	
1046	12	1106	
1046a	12	1106	
1047	12	1106	
1048	12	1112	
1050	12	1112	
1052	12	1106	1010
1052½	12	1106	
1054	12	1092	1480a
1054¼	12	1092	
1054½	12	1092	
1056	12	1092	1482
1056¼	12	1092	
1057d	12	1096	
1057e	12	1096	278
1057g	12	1096	
1057h	12	1096	
1057¼	12	1096	
1057½	12	1096	
1059f	12	1096	
1059¼	12	1096	
1060d	12	1094	
1060e	12	1094	
1060f	12	1094	
1060g	12	1094	
1060h	12	1094	
1060i	12	1094	
1060j	12	1094	
1060¼	12	1094	
1060½	12	1094	
1061L	12	1091	
1061R	12	1091	
1063	12	1088	
1063¼	12	1088	
1064	12	1092	
1064¼	12	1092	
1066	12	1111	
1067	12	1091	
1068	12	1091	
1069	12	1094	
1070	12	1091	
1073	12	1091	
1074L	12	1091	
1074R	12	1091	
1075	12	1111	
1076	12	1111	
1079	12	1110	
1080	12	1109	
1081	12	1111	
1082	12	1110	
1083	12	1110	
1085L	12	1106	1009
1085R	12	1106	1008
1086L	12	1105	1007
1086R	12	1105	1006
1087	12	1101	
1088	12	1106	1005
1088¼	12	1106	
1092	12	1103	
1099	12	1091	1484
1100	12	1091	1484
1101	26	1110	4501
1102	26	1110	
1102½	26	1110	
1201	36	1104	
1202	36	1093	
1203	36	1110	7002
1204	36	1088	
1204¼	36	1088	
1204½	36	1088	
1205	36	1089	
1205¼	36	1089	
1205½	36	1089	
1206	36	1088	
1206b	36	1088	
1207	36	1087	
1207b	36	1087	
1208b	36	1087	
1209	36	1087	
1209b	36	1087	
1210	36	1087	
1210b	36	1087	
1211	36	1088	
1211b	36	1088	
1212	36	1088	
1212b	36	1088	
1213	36	1087	
1213b	36	1087	
1214b	36	1087	
1215b	36	1087	
1216	36	1088	
1216b	36	1088	
1217	36	1088	
1217b	36	1088	
1218	36	1088	
1218b	36	1088	
1219	36	1088	
1219b	36	1088	
1220	36	1088	
1220b	36	1088	
1221	36	1088	
1221b	36	1088	
1222	36	1088	
1222b	36	1088	
1223	36	1107	
1223½	36	1107	
1224	36	1108	
1224b	36	1108	
1224½	36	1108	
1225	36	1108	
1225b	36	1108	
1230	36	1110	
1231	36	1110	
1232	36	1110	
1232½	36	1110	
1234	36	1096	
1235	36	1096	
1236	36	1096	
1257	36	1096	
1258	36	1096	
1259	36	1111	
1301	28	1104	
1302	28	1110	5001
1401	30	1111	
1405	30	1111	
1501	14	1111	
1503	14	1103	
1504	14	1101	
1506	14	1111	
1510	14	1111	
1605	10	1087	
1605	12	1087	
1606	10	1087	
1606	12	1087	
1607	12	1087	
1608	12	1087	
1609	12	1087	
1610	10	1087	
1610	12	1087	
1611	12	1087	
1612	10	1087	
1612	12	1087	
1701	18	1111	
1702	18	1102	

Playing Card Symbols 1114
Checker Symbols 1114
Fraternal Emblems 1114
Piece Braces 1115
Black Dots, Round and Square 1115
Fists, Universal 1116
Decorative Brackets 1116
Paragraph Marks 1117
Miscellaneous Designs 1112
Election Emblems 1118

TRADE LINOTYPE MARK

LINOTYPE MATRIX SLIDES

For space-saving reasons, the following code has been used for the point size column below and on the following pages:

s. c.—Square Corner r.—Reverse C.—Center S.—Special

Example: 353b 12s.c. S2 1122 is the listing (on page 1207) for 12 point Parallel Rule Matrix Slide No. 353b, which has a square corner (s.c.) and is designated as Special No. 2 (S2). The specimen showing of that slide is on page 1122.

SLIDE NO	POINT SIZE	PAGE	BORDER MATRIX
102	2	1130	
104	2	1130	
104b	12	1130	
105	2	1130	
126	2	1130	
126a	r.	1130	
126a	6s.c.	1130	
126b	r.	1130	
126b	6s.c.	1130	
128	3	1130	
130	3	1130	
134	5	1131	
134a	8	1131	
134b	8	1131	
135	6	1131	
136	6	1131	
136b	12	1131	
140	12	1131	
140a	12	1131	
140b	12	1131	
141	8	1131	
141b	12	1131	
142b	12	1131	
143	6	1131	
156	6	1130	
157	2	1130	
158	3	1130	
159	6	1131	
159a	6	1131	162
161	3	1130	
163b	12	1131	
201	2	1127	
202	2	1127	
203	2	1127	
204	2	1127	
205	6	1127	
206	6	1127	
207	8	1127	
208	2	1127	
209	2	1127	
212	6	1127	
213	6	1127	
216	6	1127	
219	3	1127	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
220	3	1127	
249	6	1127	
251	5	1127	
252	6	1127	
255	5	1127	
255a	6	1127	
256	6	1135	
258	5	1127	
261	6	1127	
262	6	1127	
263	4	1126	
264	[illegible]	1127	
265	10	1126	
266	6	1126	
267	12	1126	
267a	12	1126	
268	6	1125	
268a	6	1125	
269	8	1126	
270	6	1127	
271	10	1126	
271a	10	1126	
272	5	1127	
274	6	1127	
277	12	1126	1022e
277a	12s.c.	1126	
277b	12	1126	1022e
278	12	1126	1057e
278a	12	1126	1057e
278a	12s.c.	1126	
278b	12	1126	1057e
301	2	1121	
303	3	1121	
303a	6	1121	
303a	6r.	1121	
303a	6s.c.	1121	
303a	12	1121	
303a	12r.	1121	
303a	12s.c.	1122	
303b	6	1121	
303b	6r.	1121	
303b	6s.c.	1121	
303b	12	1121	
303b	12r.	1121	
303b	12s.c.	1122	
304	4	1121	
305	5½	1121	
306	12	1121	
307	8	1121	
308	14	1121	
308a	14	1122	
351	4	1121	
351a	6	1121	
351a	6r.	1121	
351a	6s.c.	1122	
351a	12	1121	
351a	12s.c.	1122	
351b	6	1121	
351b	6r	1121	
351b	6s.c.	1122	
351b	12	1121	
351b	12s.c.	1122	
352	6	1121	
353	5	1121	
353	12C1	1122	
353	12C2	1122	
353	12C3	1121	
353	12C4	1121	
353a	6	1121	
353a	6s.c.	1122	
353a	6s.c.r.	1122	
353a	12	1121	
353a	12S1	1122	
353a	12s.c. S2	1122	
353a	12S3	1122	
353b	6	1121	
353b	6s.c.	1122	
353b	12	1121	

SLIDE NO	POINT SIZE	PAGE	BORDER MATRIX
353b	12S1	1122	
353b	12s.c. S2	1122	
353b	12S3	1122	
354	6	1121	
354a	6s.c.	1122	
354b	6	1121	
354b	6s.c.	1122	
355	6	1121	
356	6	1121	
356a	6	1121	
356a	6s.c.	1122	
356b	6	1121	
356b	6s.c.	1122	
375	8	1121	
376	8	1121	
376a	8	1121	
376a	8s.c.	1122	
376a	12	1121	
376a	12r.	1121	
376a	12s.c.	1122	
376b	8	1121	
376b	8s.c.	1122	
376b	12	1121	
376b	12s.c.	1122	
377	8	1128	
381	12	1121	
400	2	1119	
400a	6	1119	
400a	6S1	1141	
400a	6S2	1141	
400a	6S3	1141	
400b	6	1119	
400b	6S1	1141	
400b	6S2	1141	
400b	6S3	1141	
401	2	1119	
401a	6	1119	
401a	6r.	1120	
401a	6S4	1141	
401b	6	1119	
401b	6r.	1120	
410b	6S4	1141	
402	2	1119	
402	6S	1141	
402	8S	1141	
402a	6	1119	
402a	6s.c.	1120	
402b	6	1119	
402b	6s.c.	1120	
403	2	1119	
403a	6	1119	
403a	6r.	1120	
403a	6s.c.	1120	
403a	6S	1119	
403a	14	1119	
403b	6	1119	
403b	6r.	1120	
403b	6s.c.	1120	
403b	6S	1119	
403b	14	1119	
404	2	1119	
404	6SC	1143	
404a	6	1119	
404a	6r.	1120	
404a	6s.c.	1120	
404a	6s.c.r.	1121	
404a	6S	1119	
404a	12	1120	
404a	12r.	1120	
404a	12s.c.	1120	
404a	12s.c.r.	1121	
404b	6	1119	
404b	6r.	1120	
404b	6s.c.	1120	
404b	6s.c.r.	1121	
404b	6S	1119	
404b	12	1120	
404b	12r.	1120	

SLIDE NO	POINT SIZE	PAGE	BORDER MATRIX
404b	12s.c.	1120	
404b	12s.c.r.	1121	
404d to q	6	1143	
404½	2	1119	
404½a	12	1120	
404½a	12r.	1120	
404½b	12	1120	
404½b	12r.	1120	
405	2	1119	
405a	6	1120	
405a	6r.	1120	
405a	6s.c.	1120	
405a	6s.c.r.	1121	
405a	12s.c.	1120	
405a	12s.c.r.	1121	
405a	12S3	1120	
405b	6	1120	
405b	6r.	1120	
405b	6s.c.	1120	
405b	6s.c.r.	1121	
405b	12s.c.	1120	
405b	12s.c.r.	1121	
405b	12S3	1120	
406	3	1119	
406	12C1	1120	
406	12C2	1121	
406	12C3	1120	
406	12C4	1120	
406a	6	1120	
406a	6r.	1120	
406a	6s.c.	1120	
406a	6s.c.r.	1121	
406a	6S	1141	
406a	10s.c.	1120	
406a	12	1120	
406a	12S1	1120	
406a	12s.c. S2	1120	
406a	12S3	1120	
406b	6	1120	
406b	6r.	1120	
406b	6s.c.	1120	
406b	6s.c.r.	1121	
406b	6S	1141	
406b	10s.c.	1120	
406b	12	1120	
406b	12S1	1120	
406b	12s.c. S2	1120	
406b	12S3	1120	
407	4	1119	
407	12C1	1121	
407	12C2	1121	
407	12C3	1120	
407	12C4	1120	
407	12SC	1143	
407a	6	1120	
407a	6r.	1120	
407a	6s.c.	1121	
407a	12	1120	
407a	12S1	1120	
407a	12s.c. S2	1121	
407a	12S3	1120	
407b	6	1120	
407b	6r.	1120	
407b	6s.c.	1121	
407b	12	1120	
407b	12S1	1120	
407b	12s.c. S2	1121	
407b	12S3	1120	
407d to q	12	1143	
407½	4	1119	
407½a	6	1120	
407½a	12	1120	
407½b	6	1120	
407½b	6r.	1120	
407½b	12	1120	
408	5	1119	
408a	6	1120	
408b	6	1120	

SLIDE NO	POINT SIZE	PAGE	BORDER MATRIX
409	6	1119	
409a	6	1120	
409b	6	1120	
410	6	1119	
410a	12	1120	
410a	12r.	1120	
410b	12	1120	
410b	12r.	1120	
411	6	1119	
411a	6	1120	
411a	12	1120	
411a	12s.c.	1121	
411a	12r.	1120	
411b	6	1120	
411b	12	1120	
411b	12r.	1120	
412	6	1119	
412a	12	1120	
412b	12	1120	
413	8	1119	
413a	12	1120	
413b	12	1120	
414	10	1119	
414a	10	1120	
414b	10	1120	
415	10	1119	
415a	12	1120	
415b	12	1120	
416	12	1119	
417	12	1119	
417a	12	1120	
417b	12	1120	
418	12	1119	
418a	12	1120	
418b	12	1120	
419	5	1119	
419a	6	1120	
419b	6	1120	
420	10	1119	
421	12	1119	
423	6	1119	
425	3	1119	
426	6	1119	
427	4	1119	
455	6	1126	
503	4	1123	
504	3	1123	
505	4	1123	
505a	6	1124	
505a	6s.c.	1124	
505b	6	1124	
506	5	1123	
506	6r.	1123	
506a	5	1124	
507	2	1121	
508	4	1123	
508	4r.	1123	
508a	6	1124	
508a	6s.c.	1124	
508b	6	1124	
508b	6s.c.	1124	
509	8	1124	
510	5	1123	
510a	5	1124	
510a	5s.c.	1124	
513	6	1123	
513a	6	1124	
513a	6s.c.	1124	
513a	12s.c.	1124	
513b	6s.c.	1124	
513b	12s.c.	1124	
514	6	1123	
514	6r.	1123	
514a	6	1124	
514c	6	1124	
515	6	1123	
516	6	1123	
516a	6	1124	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
516a	6r.	1124	
516a	6s.c	1124	
516a	6s.c.r.	1124	
516b	6	1124	
516b	6r.	1124	
516b	6s.c.	1124	
516b	6s.c.r.	1124	
517	6	1123	
517a	6s.c.	1124	
518	12	1123	
519	10	1124	
521	6	1123	
522	12	1124	
523	14	1124	
536	8	1124	
537	10	1124	
538	12	1124	
538a	12s.c.	1124	
539	12	1124	
540	14	1124	
541	14	1124	
542	12	1124	
543	8	1124	
543b	8s.c.	1124	
545	16	1124	
601	5	1122	
601a	5	1122	
601b	5	1122	
602	5½	1123	
602a	12	1123	
602b	12	1123	
603	4	1122	
647	10	1122	
648	6	1121	
649	12	1122	
649a	12	1122	
650	8	1122	
651	5	1122	
652	6	1122	
652a	6	1122	
652b	6	1122	
653	6	1122	
653a	6	1122	
654	5	1122	
654a	6	1122	
654a	5s.c.	1122	
654a	6s.c.	1122	
654b	5s.c.	1122	
654b	6	1122	
654b	6s.c.	1122	
655	6	1123	
656	[illegible]	1123	
657	[illegible]	1122	
658	12	1122	
659	8	1122	
660	[illegible]	1122	
661	18	1126	
662	18	1123	
734	18	1123	
735	8	1123	
735a	8	1123	
735b	8	1123	
736	8	1123	
736a	8	1123	
736a	12s.c.	1123	
736b	8	1123	
737	6	1122	
737a	6	1122	
737a	6s.c.	1122	
737a	[illegible]	1122	
737a	12	1122	
737b	6	1122	
737b	6s.c.	1122	
737b	12	1122	
738	9	1123	
738	9r.	1123	
739	8	1123	
740	6	1123	

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
742	6	1123	
742a	6	1123	
742a	6s.c.	1123	
742a	12	1123	
742b	6	1123	
742b	6s.c.	1123	
742b	12	1123	
743	12	1123	
745	12	1122	
746	12	1123	
851	12	1122	
852	12	1123	
891	12	1122	
892	11	1122	
893	12	1122	
894	12	1123	
895	14	1123	
896	8	1123	
897	12	1123	
930	6	1135	50½
932	12	1135	
1001	12	1135	
1002	12	1136	
1005	12	1136	1088
1005a	12	1136	1088
1006	12	1135	1086R
1006a	12	1135	
1007	12	1135	1086L
1007b	12	1135	
1008	12	1136	1085R
1009	12	1136	1085L
1010	12	1136	
1010b	12	1136	1052
1011	18	1136	
1011b	18	1136	744
1012	6	1136	
1012b	6	1136	
1204	8	1132	
1204a	12	1132	
1205	12	1132	
1206	12	1135	
1207L	12	1132	
1207R	12	1132	
1226	12	1133	
1282	6	1135	
1295	10	1130	
1296	14	1130	
1297a	14	1129	
1299	8	1130	
1301	8	1130	
1302	4	1130	
1303	5	1130	16
1304	6	1130	7
1305	12	1130	
1306	12	1134	
1307	10	1130	209
1308	4	1129	2
1309	4	1129	302
1309a	6	1129	
1309b	6	1129	
1310	3	1134	14
1310a	6	1134	
1310b	6	1134	
1311	5	1128	1
1312	5	1128	301
1313	3	1134	
1313a	6	1134	
1313b	6	1134	
1314	6	1129	53
1314a	6	1129	
1314b	6	1129	
1315	6	1135	11
1317	6	1129	6
1318	6	1129	12
1321	6	1135	
1323	6	1135	
1326	6	1135	
1327	6	1133	

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1329	6	1135	
1330	6	1133	
1330a	6	1133	
1331	6	1133	
1331a	6	1133	
1332	[illegible]	1133	
1332a	8	1133	
1333	6	1135	
1334	6	1133	
1335	6	1135	
1336	12	1132	
1337	6	1130	17
1337a	6	1130	
1338	6	1133	
1338a	6	1133	
1338b	6	1133	
1339	6	1133	
1339b	6	1133	
1340	6	1133	
1340b	6	1133	
1341	6	1133	
1341b	6	1133	
1342	6	1133	
1342b	6	1133	
1343	6	1135	
1344	12	1133	
1345	12	1133	
1346	14	1126	
1347	16	1125	
1348	16	1126	
1349	12	1133	
1350	18	1133	
1351	3	1130	111
1351a	6	1130	
1351b	6	1130	
1352	18	1135	
1353	4	1130	207
			207½
1355	[illegible]	1130	
1357	5½	1131	
1358	6	1130	
1359	10	1134	
1359a	10	1134	
1360	6	1130	117
1361	12	1136	
1362	9	1128	
1364	14	1128	
1365	6	1128	
1368	6	1133	
1369a	18	1130	
1371	8	1128	
1371a	8	1128	
1372	6	1134	157
1372b	6	1134	
1373L	8	1130	
1373R	8	1130	
1374L	12	1130	
1374R	12	1130	
1376a	18	1130	
1376b	18	1130	
1377	6	1132	
1378	6	1132	113
1380a	12	1130	
1381	14	1133	
1382	6	1132	116
1383	6	1132	114
1384a	24	1130	
1386	6	1132	115
1387	6	1128	
1388	8	1127	
1388a	12	1127	
1389	6	1128	
1390	6	1128	
1391	12	1128	
1391a	12	1128	
1392a	12	1127	
1394	12	1134	
1398a	[illegible]	1134	

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1400	12	1128	
1401	6	1126	144-5-6
1401a	6	1126	
1401b	6	1126	
1402	6	1126	141-2-3
1403	4	1128	93
1404	6	1128	39
1406	12	1129	
1406b	12	1129	
1407	6	1128	56
1408	8	1129	
1409	6	1129	118
1410	12	1129	
1411	6	1129	78
1412	6	1129	
1413	12	1129	
1414	12	1129	
1415	6	1133	82
1416	5½	1133	97
1418	6	1136	107
1419	6	1134	81
1420	6	1134	46
1421	12	1129	
1421a	12	1129	
1422	6	1134	88
1423	[illegible]	1134	402
1424	6	1134	24
1425	12	1136	1034
1426	6	1133	96
1427	6	1133	
1427a	6	1133	
1428a	12	1135	524
1429	6	1135	41
1430	5	1130	9
1430a	6	1130	
1430b	6	1130	
1431	[illegible]	1130	10
1432	6	1130	5
1433	12	1129	
1434	6	1129	3
1435	10	1134	223
1436	6	1129	13
1437	12	1134	
1438	5	1131	60
1439	6	1133	62
1439a	6	1133	
1439b	6	1133	
1441	6	1129	18
1441a	6	1129	
1442	10	1135	
1442a	14	1135	
1443	12	1136	533
1444	12	1129	
1445	6	1129	
1451	6	1136	
1452	6	1136	
1453	6	1136	
1454	6	1136	
1455	6	1129	31
1456	6	1136	
1457	6	1129	15
1458	6	1129	30
1459	6	1129	50½
1460	6	1129	140
1462	6	1135	22
1463	5½	1135	19
1464	6	1135	
1465	12	1135	
1467	6	1133	65
1468	6	1133	89
1479	12	1134	
1479a	12	1134	
1480	12	1133	
1480a	12	1133	1054
1481	12	1134	
1481a	12	1134	
1482	12	1133	1056
1482a	12	1133	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1483b	12	1135	
1484	12	1133	1099
			1100
1485b	18	1135	
1486	11	1134	
1486b	11	1134	
1487	12	1112	
1489	12	1134	
1489b	12	1134	
1490	12	1135	
1491	12	1128	
1492	12	1128	
1493	6	1128	
1496	12	1135	
1499	12	1128	
1499a	12	1128	
1500b	12	1131	542
1501	6	1129	57
1503	6	1128	63
1504	10	1128	
1505	12	1128	
1506	6	1129	51
1507	6	1129	50
1509	5½	1129	
1512	6	1129	
1513	10	1134	221
1513a	10	1134	
1514	12	1134	
1514a	12	1134	
1515	12	1134	
1515a	12	1134	
1515b	12	1134	
1516	10	1127	
1516a	12	1127	
1517	6	1127	
1518	12	1128	
1519	12	1127	1014
			1014½
1520	6	1127	
1521	6	1127	
1522	6	1134	67
1523	6	1129	47
1525	12	1129	
1526a	12	1133	
1527	18	1135	
1528a	10	1134	
1529a	12	1134	
1530a	14	1134	
1531a	24	1134	
1554	6	1126	
1560	6	1126	
1568	3	1127	
1569	6	1127	
1570	6	1128	
1571	6	1127	
1572	6	1128	
1573	6	1128	8
1574	8	1128	401
1575	10	1128	205
1576a	18	1128	
1577a	24	1128	
1578a	12	1128	
1579a	18	1128	
1580	8	1129	403
1581	8	1129	404
1584	12	1129	503
1585	12	1129	504

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1603	10	1129	211
1604	10	1129	213
1609	6	1127	
1610	12	1127	
1613	6	1127	
1616	6	1127	66
1617	4	1127	
1618	6	1127	
1619	12	1126	
1620	12	1126	
1621	18	1126	
1622	12	1126	
1623	5½	1127	
1624	6	1126	
1650	8	1125	
1654	10	1133	
1655a	3	1125	
1656	6	1125	
1656a	6	1125	
1658	12	1125	
1659	12	1125	
1659a	12	1125	
1660	6	1125	
1660a	6	1125	
1661	6	1125	
1662	6	1125	
1662a	6	1125	
1664	4	1125	
1665	6	1125	
1666	12	1125	
1667	2	1125	
1668	6	1125	
1668a	6	1125	
1669	8	1125	
1669a	8	1125	
1670	4	1125	
1670a	4	1125	
1670a	6S1	1125	
1670a	6S2	1125	
1671	5½	1126	
1672	6	1126	
1673	12	1126	
1674	6	1127	
1675	12	1126	
1676	12	1126	
1677	12	1125	
1678	12	1126	
1679	12	1125	
1679a	12	1125	
1680	6	1125	
1681	3	1125	
1681a	3	1125	
1682	6	1125	
1682a	6	1125	
1683	12	1125	
1683a	12	1125	
1684	10	1126	
1685	3	1125	
1685a	6	1125	
1685b	6	1125	
1686	3	1125	
1686a	6s.c.	1125	
1686b	6s.c.	1125	
1687	6	1126	
1688	6	1126	
1689	8	1125	
1691	18	1126	

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1693	18	1126	
1701	4	1131	
1708	4	1131	
1712	8	1131	
1715	4	1133	
1716	6	1131	100
1716a	12	1131	
1716b	12	1131	
1717	6	1131	74
1718	5	1131	
1719	6	1131	75
1719a	6	1131	
1719b	6	1131	
1721	5	1131	
1725	6	1134	
1728	6	1133	
1751	4	1131	40
1758	6	1131	101
1763	6	1131	
1769	4	1131	
1773	6	1131	28
1774	12	1131	
1774a	12	1131	
1775	8	1132	216
1776	10	1132	217
1777	10	1132	215
1778	8	1132	218
1778a	10	1132	
1779	6	1132	
1779a	12	1132	
1779b	12	1132	
1780	9	1132	
1780b	12	1132	
1781	2	1132	
1782	8	1132	
1782a	12	1132	
1782a	12r.	1132	
1782b	12	1132	
1783	10	1132	
1783b	12	1132	
1788a	12s.c.r.	1132	
1789a	6s.c.r.	1132	
1790	3	1132	
1790a	12	1132	
1790b	12	1132	
1791	4	1132	
1791a	12	1132	
1791b	12	1132	
1792	5	1132	
1792a	12	1132	
1792b	12	1132	
1793	5½	1132	
1793a	12	1132	
1793b	12	1132	
1794	10	1132	
1795	6	1132	
1796	12	1132	
1797a	6s.c.r.	1132	
1799	12	1132	
1800	6	1132	
1801	5	1134	
1805	3	1134	
1810	6	1134	
1815	3	1131	
1815a	6	1131	
1816	5½	1131	120
1816a	6	1131	

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1816b	6	1131	
1818	3	1131	
1822	5	1131	305
1822a	6	1131	
1822b	6	1131	
1825	18	1132	
1826	6	1131	
1827	6	1131	
1828a	18	1131	
1829a	24	1131	
1830	18	1135	
1831a	18	1135	
1843	6	1133	
1844	12	1130	
1844a	12	1130	
1845	14	1130	
1845a	14	1130	
1846	14	1128	
1846a	14	1128	
1847a	14	1129	
1848	22	1128	
1849a	8	1129	
1850	18	1128	
1851	4	1131	
1853	12	1128	
1858	6	1131	
1870	5½	1128	
1876	5	1127	
1880	11	1131	
1881a	8	1133	
1901	12	1135	
1951	16	1123	
1985	12	1135	
2000	12	1134	
2001	18	1134	
2002	18	1119	
2003	18	1126	
2004	18	1126	
2005	18	1125	
2006	18	1136	721
2007	18	1124	
2008	18	1136	794
2008a	18	1136	794
2009	18	1135	796R
2010	18	1135	796L
2011	18	1136	795R
2012	18	1136	795L
3501	24	1127	
3502	24	1126	
3503	24	1125	
3504	24	1119	
4501	26	1136	1101
5001	28	1136	1302
7002	36	1136	1203
7003	36	1136	

Box Heading Matrix Slides 1141
Braces 1138
Brackets 1140
Fac-Simile Signature Slides 1141
News Dashes 1137
Ornamental Dashes 1139
Oxford Rule Dashes 1139
Tapered Dashes 1137
Vertical Extension Rules (matrices) 1141

TRIANGLE NUMBER INDEX

Matrices are marked on one side for the purpose of easy identification as follows: 6△8, 6△10, 8△12, etc. The triangle is a reference mark and has nothing whatever to do with the identification of the font and face. The figure on the left of the triangle indicates the point size and the figure on the right indicates the name of the face and not its number. Thus, for instance, 10△8 does not mean 10 point No. 8, but 10 point Caslon with Italic and Small Caps; 8△12 does not mean 8 point No. 12, but 8 point Cheltenham with Italic and Small Caps.

	PAGE
4 Point	
4△2	193
4△4	1164
4△330	889a
4△344	891a
4△400	890
4¾ Point	
4¾△2	494
5 Point	
5△1	906
5△2	1068
5△4	922
5△6	906
5△8	1070a
5△10	906
5△14	922
5△18	1069
5△20	701
5△24	535
5△26	526
5△28	174
5△30	701
5△32	361
5△34	860
5△36	368
5△38	173
5△330	889a
5△334	891
5△336	889
5△340	889
5△342	891
5△344	891a
5△348	891b
5△350	891a
5△356	892b
5△362	957
5△400	890
5△406	892b
5△522	892b
5△524	892b
5½ Point	
5½△1	906
5½△2	1057
5½△4	677
5½△5	906
5½△6	909
5½△7	906
5½△8	684
5½△9	906
5½△10	923
5½△11	906
5½△12	922
5½△14	923
5½△18	909
5½△22	909
5½△24	806e
5½△28	922
5½△32	1070
5½△36	1057
5½△38	906
5½△42	535
5½△44	526
5½△46	923
5½△48	361
5½△50	351
5½△52	922
5½△54	368
5½△60	730f
5½△64	535
5½△66	771
5½△330	889a
5½△332	888b
5½△334	891
5½△336	889
5½△338	891b
5½△340	889
5½△342	891
5½△344	891a
5½△348	891b
5½△350	891a
5½△358	888a
5½△400	890
5½△406	892b
5½△460	891
5½△524	892b
5½△536	889
6 Point	
6△1	906
6△2	677
6△4	910
6△5	906
6△6	1070b
6△8	702
6△10	910
6△12	684
6△14	709
6△15	906
6△16	708
6△17	861
6△18	833
6△19	906
6△20	1073a
6△21	906
6△22	910
6△24	303
6△28	1057
6△29	828
6△30	708
6△32	806f
6△34	909
6△36	924
6△42	193
6△43	825
6△44	924
6△45	906
6△46	924
6△48	923
6△49	896
6△50	1070
6△53	505
6△56	896
6△57	906
6△58	841
6△59	906
6△60	923
6△62	688
6△66	972
6△70	1058
6△74	924
6△76	1068
6△82	923
6△86	733
6△88	923
6△90	709
6△92	708
6△94	203
6△96	784
6△97	806c
6△98	3
6△100	924
6△102	713
6△110	687
6△112	709
6△114	708
6△116	906
6△118	1058
6△120	806e
6△122	1070a
6△123	896
6△124	709
6△125	906
6△128	708
6△132	806j
6△150	693
6△156	74
6△158	57
6△160	174
6△162	237b
6△164	566
6△166	566
6△168	566
6△170	566
6△172	207
6△174	825
6△176	806e
6△180	230
6△182	910
6△186	1058
6△188	880
6△192	46
6△194	719
6△200	729
6△202	165
6△204	556
6△206	556
6△208	556
6△210	556
6△212	562
6△214	562
6△216	562
6△218	562
6△220	319
6△224	127
6△226	906
6△232	248
6△236	564
6△238	564
6△240	564
6△242	564
6△244	30
6△248	560
6△250	22
6△252	560
6△254	560
6△256	558
6△258	558
6△260	558
6△262	558
6△264	36
6△268	284
6△270	560
6△274	423
6△276	298
6△280	266
6△286	435
6△288	536
6△290	868
6△296	803
6△298	628
6△300	652
6△302	527
6△304	795
6△306	449
6△310	630
6△312	654
6△314	362
6△320	351
6△324	923
6△326	585
6△328	889a
6△330	889a
6△332	888b
6△334	891
6△336	889
6△338	891b
6△340	889
6△342	891
6△344	891a
6△346	890
6△348	891b
6△350	891a
6△358	888a
6△362	958
6△364	595
6△366	369
6△368	578
6△372	452
6△376	551
6△378	551
6△380	551
6△382	551
6△384	551
6△386	551
6△388	771
6△390	766
6△392	663
6△394	105
6△396	386
6△398	376
6△400	890
6△406	892b
6△410	173
6△414	555
6△416	621
6△418	806d
6△420	730f
6△424	730c
6△426	370b
6△432	923
6△434	639
6△436	649
6△438	888a
6△440	892a
6△442	643
6△460	891
6△524	892b
6△536	889
6½ Point	
6½△2	536
6½△4	924
6½△6	527
6¾ Point	
6¾△2	537
6¾△4	528
7 Point	
7△1	906
7△2	1059
7△4	678
7△6	688
7△8	156
7△10	708
7△12	911
7△13	906
7△14	702
7△15	906
7△18	910
7△20	924
7△21	906
7△22	925
7△23	906
7△24	924
7△26	910
7△27	906
7△28	925
7△30	1070b
7△31	906
7△38	925
7△40	924
7△42	684
7△43	906
7△46	910
7△48	709
7△50	687
7△52	906
7△58	925
7△60	906
7△62	1059
7△63	806c
7△66	693
7△74	925
7△80	203
7△86	1058
7△88	194
7△90	684
7△92	57
7△94	46
7△96	720
7△98	910
7△102	692
7△104	30
7△110	22
7△118	806f
7△120	36
7△122	537
7△126	529
7△130	803
7△132	795
7△136	362
7△138	363
7△140	353
7△142	352
7△148	729
7△152	694
7△154	175
7△156	370
7△158	369
7△162	772

LINOTYPE TRIANGLE NUMBER INDEX, *continued*

	PAGE
7 Point, cont'd	
7△164	766
7△166	730g
7△168	115
7△170	106
7△172	376
7△174	386
7△176	74
7△180	1166
7△182	1165
7△184	1164
7△186	925
7△188	806d
7△190	1014
7△330	889a
7△332	888b
7△334	891
7△336	889
7△338	891b
7△340	889
7△342	891
7△344	891a
7△346	890
7△348	891b
7△350	891a
7△358	888a
7△362	959
7△400	890
7△406	892b
7△438	888a
7△460	891
7△524	892b
7△536	889
7½ Point	
7½△2	538
7½△4	530
7½△6	363
7½△8	354
7½△10	730g
7½△16	730c
7½△18	772
7½△20	767
7½△22	974
7½△24	1014
7½△350	891a
7¾ Point	
7¾△2	1167
8 Point	
8△1	906
8△2	912
8△4	896
8△5	960
8△6	1060
8△8	1060
8△10	679
8△12	222
8△13	960
8△14	912
8△16	1059
8△18	303
8△20	833
8△22	911
8△24	156
8△25	906
8△26	194
8△28	1073a
8△29	906
8△30	703
8△32	808
8△34	708
8△36	708
8△38	912
8△39	505
8△40	1059
8△41	906
8△42	912
8△44	912
8△46	926
8△48	912
8△49	828
8△50	709
8△52	927
8△54	688
8△56	926
8△58	843
8△59	906
8△60	237b
8△62	927
8△66	927
8△69	504
8△70	1070b
8△71	861
8△72	926
8△74	926
8△82	784
8△85	906
8△87	822
8△88	927
8△90	926
8△91	906
8△92	926
8△94	842
8△96	841
8△98	679
8△100	912
8△101	906
8△104	926
8△105	906
8△108	1074
8△110	843
8△114	3
8△116	714
8△118	912
8△120	844
8△122	203
8△124	925
8△126	925
8△128	687
8△130	906
8△131	906
8△132	926
8△133	906
8△134	709
8△136	708
8△138	733
8△140	925
8△144	927
8△150	825
8△151	569
8△152	709
8△154	708
8△156	230
8△157	630
8△158	806f
8△159	906
8△162	925
8△164	1059
8△166	232
8△168	926
8△176	248
8△178	927
8△182	911
8△190	880
8△192	684
8△194	684
8△196	709
8△200	708
8△204	485
8△206	496
8△208	175
8△210	927
8△212	721
8△214	694
8△218	709
8△220	911
8△222	75
8△224	708
8△228	729
8△230	925
8△234	926
8△240	927
8△242	806k
8△252	911
8△254	207
8△260	906
8△262	58
8△266	566
8△274	30
8△280	47
8△282	925
8△284	911
8△298	165
8△306	319
8△308	211
8△312	127
8△314	906
8△316	912
8△318	484
8△320	495
8△328	889a
8△330	889a
8△332	888b
8△334	891
8△336	889
8△338	891b
8△340	889
8△342	891
8△344	891a
8△346	890
8△348	891b
8△350	891a
8△358	888a
8△360	22
8△362	960
8△364	38
8△366	36
8△370	284
8△372	423
8△374	298
8△378	266
8△380	435
8△382	538
8△384	531
8△386	452
8△392	906
8△394	804
8△396	796
8△400	890
8△406	892b
8△408	868
8△410	628
8△412	93
8△414	652
8△416	778
8△418	449
8△420	12
8△422	927
8△424	364
8△426	630
8△428	654
8△432	355
8△434	806m
8△436	543
8△438	888a
8△440	349
8△442	613
8△444	348
8△446	911
8△448	595
8△450	578
8△452	806n
8△454	806o
8△456	585
8△460	891
8△462	773
8△464	768
8△466	115
8△468	370
8△470	107
8△476	387
8△478	377
8△482	730h
8△484	311
8△488	621
8△490	654
8△492	630
8△494	663
8△496	730d
8△500	925
8△502	370b
8△504	1167
8△506	606
8△508	806d
8△510	824
8△512	639
8△516	649
8△518	926
8△520	643
8△524	892b
8△536	889
8△A18	341
9 Point	
9△2	703
9△4	304
9△6	927
9△8	708
9△10	834
9△12	689
9△14	927
9△18	157
9△24	927
9△26	927
9△28	913
9△29	861
9△32	913
9△34	927
9△36	826
9△38	827
9△40	927
9△42	927
9△44	680
9△46	222
9△48	709
9△50	827
9△52	708
9△56	687
9△58	195
9△60	695
9△62	722
9△64	729
9△72	204
9△74	906
9△78	320
9△82	128
9△84	913
9△90	31
9△94	23
9△100	36
9△102	424
9△104	47
9△110	868
9△112	539
9△116	532
9△118	804
9△122	797
9△126	779
9△128	13
9△130	176
9△132	4
9△134	356
9△136	364
9△140	614
9△142	453
9△144	116
9△146	586
9△148	596
9△150	108
9△152	377
9△154	387
9△156	769
9△158	773
9△160	1165
9△162	730i
9△166	977
9△330	889a
9△332	888b
9△334	891
9△336	889
9△338	891b
9△340	889
9△342	891
9△344	891a
9△346	890
9△348	891b
9△350	891a
9△358	888a
9△362	961
9△400	890
9△406	892b
9△438	888a
9△460	891
9△524	892b
9△536	889
10 Point	
10△1	999
10△2	915
10△4	734
10△6	704
10△8	157
10△10	681
10△12	928
10△14	915
10△16	196
10△18	223
10△19	907
10△20	914
10△22	1073b
10△23	822
10△24	304
10△25	906
10△26	915
10△28	914
10△30	914
10△32	708
10△34	708
10△36	785
10△38	835
10△40	915
10△41	505
10△42	915
10△43	907
10△44	709
10△46	842
10△48	689
10△49	908
10△54	915
10△56	928
10△58	928
10△61	907
10△63	907
10△64	896
10△66	841
10△67	962
10△68	928
10△69	504
10△70	929
10△72	928
10△74	928
10△75	907
10△76	826
10△78	827
10△80	843
10△82	238
10△84	928
10△86	1074
10△88	843
10△90	842
10△91	571
10△92	4
10△94	907
10△98	715
10△101	1065
10△102	504
10△103	907
10△104	915
10△106	825
10△108	844
10△110	844
10△112	204
10△114	928
10△115	502
10△116	687
10△120	709
10△122	708
10△123	671
10△124	928
10△125	569
10△126	825
10△128	709
10△130	708
10△131	570
10△132	928
10△134	230
10△136	928
10△137	896
10△138	928
10△139	497
10△142	232
10△143	631
10△146	880
10△148	248
10△152	929
10△153	1004
10△154	485
10△156	496
10△158	709
10△160	914
10△162	1071
10△166	913

	PAGE
10 Point, cont'd	
10△170	709
10△174	708
10△176	928
10△178	915
10△180	176
10△182	929
10△184	723
10△186	696
10△190	928
10△192	914
10△194	1072
10△196	76
10△198	708
10△200	729
10△206	928
10△208	207
10△218	59
10△224	907
10△226	202
10△228	566
10△240	31
10△244	998
10△250	48
10△260	166
10△266	915
10△268	211
10△270	809
10△272	808
10△274	320
10△276	1064
10△280	129
10△282	907
10△284	914
10△286	484
10△288	495
10△292	23
10△296	38
10△298	36
10△302	285
10△304	425
10△306	299
10△312	267
10△314	436
10△318	453
10△320	739
10△322	805
10△324	798
10△326	93
10△328	889a
10△330	889a
10△332	888b
10△334	891
10△336	889
10△338	891b
10△340	889
10△342	891
10△344	891a
10△346	890
10△348	891b
10△350	891a
10△356	892b
10△358	888a
10△360	813
10△362	963
10△364	628
10△370	652
10△374	780
10△376	450
10△378	14
10△380	365
10△382	631
10△384	655
10△386	357
10△388	544
10△390	533
10△392	539
10△394	809
10△398	614
10△400	890
10△406	892b
10△408	341
10△410	754
10△412	596
10△414	579
10△416	328
10△418	586
10△420	881
10△422	312
10△424	117
10△428	109
10△436	388
10△438	888a
10△440	378
10△444	606
10△448	770
10△450	774
10△454	622
10△456	655
10△458	631
10△460	891
10△462	664
10△464	881
10△466	371
10△468	730e
10△470	730j
10△472	885
10△476	640
10△478	650
10△480	881
10△482	644
10△486	1168
10△494	1169
10△522	892b
10△524	892b
10△536	889
10½ Point	
10½△2	724
10½△4	729
11 Point	
11△2	682
11△4	705
11△6	708
11△8	916
11△10	786
11△12	158
11△14	305
11△16	929
11△17	504
11△18	916
11△19	907
11△20	955
11△22	709
11△23	907
11△24	836
11△26	708
11△31	907
11△37	861
11△40	907
11△42	917
11△44	841
11△45	907
11△48	223
11△49	859
11△51	859
11△54	827
11△56	697
11△58	725
11△60	729
11△62	955
11△66	842
11△68	929
11△70	204
11△72	684
11△74	321
11△76	130
11△78	916
11△84	31
11△88	23
11△94	36
11△96	426
11△98	268
11△102	454
11△104	197
11△106	238
11△108	860
11△110	781
11△112	167
11△114	450
11△116	15
11△118	545
11△120	358
11△122	118
11△124	313
11△126	379
11△128	365
11△130	389
11△132	110
11△134	1166
11△136	881
11△138	1166
11△330	889a
11△332	888b
11△334	891
11△336	889
11△338	891b
11△340	889
11△342	891
11△344	891a
11△346	890
11△348	891b
11△350	891a
11△358	888a
11△362	964
11△400	890
11△406	892b
11△438	888a
11△460	891
11△524	892b
11△536	889
11½ Point	
11½△2	787
11½△4	131
12 Point	
12△2	683
12△4	706
12△5	907
12△6	735
12△7	907
12△8	708
12△10	788
12△11	907
12△12	159
12△13	504
12△14	306
12△16	930
12△17	505
12△18	224
12△20	1073b
12△21	907
12△22	198
12△24	930
12△25	828
12△26	709
12△27	907
12△28	708
12△29	571
12△30	504
12△33	908
12△37	907
12△38	896
12△39	907
12△40	690
12△44	931
12△46	239
12△48	843
12△50	826
12△51	907
12△52	844
12△53	907
12△54	841
12△55	907
12△56	930
12△58	1074
12△60	918
12△62	907
12△64	205
12△65	511
12△66	842
12△67	907
12△68	5
12△69	1065
12△70	687
12△73	907
12△74	168
12△75	907
12△76	825
12△77	907
12△78	709
12△79	862
12△80	708
12△81	870
12△84	709
12△86	708
12△88	231
12△90	930
12△94	232a
12△96	716
12△98	249
12△100	918
12△102	485
12△104	496
12△108	1064
12△109	569
12△114	919
12△116	709
12△118	708
12△120	177
12△122	1064
12△124	918
12△125	1065
12△126	709
12△127	671
12△128	918
12△129	502
12△130	1072
12△132	77
12△134	708
12△136	1071
12△140	208
12△141	570
12△148	930
12△150	844
12△152	930
12△153	896
12△156	930
12△158	907
12△160	60
12△163	498
12△164	837
12△166	202
12△167	632
12△168	566
12△169	881
12△175	823
12△176	32
12△180	907
12△184	880
12△186	49
12△188	929
12△190	726
12△194	729
12△196	918
12△198	212
12△200	809
12△202	808
12△208	556
12△210	556
12△212	556
12△214	556
12△216	562
12△218	562
12△220	562
12△222	562
12△224	322
12△228	880
12△234	880
12△236	132
12△238	907
12△240	917
12△242	484
12△244	495
12△250	564
12△252	564
12△254	564
12△256	564
12△258	24
12△260	39
12△262	698
12△264	809
12△266	558
12△268	558
12△270	558
12△272	558
12△274	36
12△276	286
12△278	427
12△280	299
12△284	269
12△286	437
12△288	455
12△292	739
12△294	869
12△296	869
12△298	94
12△300	813
12△302	628
12△308	652
12△310	805
12△314	16
12△316	451
12△318	546
12△320	534
12△324	799
12△328	889a
12△330	889a
12△332	888b
12△334	891
12△336	889
12△338	891b
12△340	889
12△342	891
12△344	891a
12△346	890
12△348	891b
12△350	891a
12△358	888a
12△362	966
12△364	632
12△366	656
12△368	540
12△370	808
12△374	782
12△376	615
12△378	366
12△380	917
12△382	754
12△384	314
12△386	562
12△388	597
12△390	580
12△392	328
12△396	558
12△398	587
12△400	890
12△406	892b
12△416	551
12△418	551
12△420	551
12△422	551
12△424	551
12△426	551
12△428	551
12△432	881
12△434	551
12△436	513
12△438	888a
12△440	119
12△444	111
12△446	881
12△452	390
12△454	380
12△458	607
12△460	891
12△462	555
12△464	665
12△466	623
12△468	656
12△470	632
12△472	881
12△474	730k
12△476	641
12△478	651
12△480	1168
12△486	560
12△488	372
12△492	645
12△494	1002
12△502	1169
12△524	892b
12△526	889b
12△536	889
12△980	342
14 Point	
14△1	908
14△2	736
14△3	506
14△4	224
14△5	504
14△7	218b
14△9	513
14△10	932

	PAGE
14 Point, cont'd	
14△11	514
14△12	920
14△13	262b
14△14	690
14△16	908
14△20	205
14△22	931
14△24	709
14△26	1075
14△28	932
14△29	908
14△30	239
14△31	908
14△33	511
14△34	160
14△36	687
14△38	708
14△39	262b
14△40	231
14△42	232a
14△43	908
14△46	249
14△48	485
14△50	496
14△52	1064
14△54	178
14△56	6
14△58	199
14△60	920
14△61	487
14△62	709
14△64	920
14△65	908
14△66	1073
14△67	879
14△68	78
14△70	708
14△72	709
14△74	708
14△76	707
14△77	908
14△78	708
14△80	1064
14△83	879
14△84	307
14△85	672
14△86	208
14△87	502
14△89	879
14△90	932
14△91	879
14△92	908
14△94	61
14△95	569
14△97	570
14△102	202
14△106	32
14△108	920
14△112	931
14△114	50
14△117	185
14△118	838
14△119	498
14△120	727
14△121	633
14△122	729
14△124	212
14△126	323
14△128	919
14△129	575
14△132	133
14△134	920
14△136	484
14△138	495
14△140	931
14△142	789
14△146	24
14△148	1077
14△150	39
14△152	36
14△154	287
14△156	428
14△158	300
14△162	270
14△164	438
14△168	865
14△170	456
14△172	740
14△174	94
14△176	814
14△178	547
14△180	628
14△186	652
14△188	17
14△192	451
14△194	806
14△196	633
14△198	657
14△200	616
14△202	919
14△204	755
14△206	598
14△208	581
14△210	328
14△212	588
14△214	367
14△216	315
14△218	359
14△220	800
14△222	1002
14△224	881
14△228	391
14△232	112
14△234	608
14△236	381
14△240	624
14△242	657
14△244	633
14△246	666
14△250	641a
14△252	372a
14△256	651a
14△258	646
14△260	1168
14△268	1169
14△330	889a
14△332	888b
14△334	891
14△336	889
14△338	891b
14△340	889
14△342	891
14△344	891a
14△346	890
14△348	891b
14△350	891a
14△358	888a
14△362	968
14△400	890
14△406	892b
14△438	888a
14△460	891
14△524	892b
14△941	343
16 Point	
16△5	862
16△7	870
16△9	514
16△15	18
16△17	933
16△21	62
16△338	891b
16△942	344
18 Point	
18△1	506
18△3	514
18△4	1153
18△5	513
18△6	657a
18△8	634
18△9	218b
18△10	1150
18△11	218b
18△12	1152
18△13	262b
18△14	1152
18△15	262c
18△16	617
18△17	262b
18△18	1150
18△19	262c
18△20	599
18△22	1153
18△24	250
18△26	1151
18△28	589
18△29	514
18△30	801
18△33	504
18△34	495
18△35	1076
18△36	484
18△37	1080a
18△38	1150
18△41	259
18△42	1157
18△43	510
18△44	200
18△46	641b
18△47	949
18△48	618
18△50	651b
18△52	609
18△53	1078
18△54	667
18△55	1078
18△56	1153
18△57	218a
18△58	1154
18△59	251
18△60	1151
18△62	1154
18△63	934
18△64	624a
18△65	488
18△66	1151
18△67	832
18△68	1155
18△70	1156
18△71	511
18△72	1157
18△74	647
18△75	1065
18△76	956
18△78	1158
18△79	708
18△80	1150
18△81	933
18△82	1002
18△83	863
18△85	950
18△86	1151
18△87	7
18△88	1153
18△89	845
18△90	1152
18△91	845
18△92	1152
18△93	1073
18△95	1079
18△97	240
18△99	232b
18△101	63
18△103	7
18△105	832
18△109	948
18△111	33
18△113	1079
18△115	1078
18△117	935
18△119	948
18△121	934
18△123	200
18△125	51
18△129	1075
18△131	255
18△133	213
18△135	67
18△139	556
18△141	556
18△143	558
18△145	556
18△147	556
18△149	558
18△151	562
18△155	324
18△157	562
18△163	185
18△165	79
18△167	880
18△169	134
18△171	151
18△173	216
18△175	244
18△177	935
18△179	499
18△181	945
18△183	1064
18△187	86
18△191	935
18△193	728
18△195	790
18△197	790
18△199	1079
18△203	91
18△207	879
18△209	234
18△211	53
18△213	179
18△215	182
18△221	35
18△225	25
18△227	933
18△229	27
18△233	40
18△235	647a
18△237	42
18△239	1077
18△241	1077
18△243	288
18△245	293
18△247	1065
18△249	672
18△251	503
18△253	879
18△255	262b
18△257	652
18△259	652
18△261	879
18△263	271
18△265	429
18△267	277
18△269	432
18△271	571
18△277	439
18△279	442
18△283	89
18△285	569
18△287	1080
18△289	513
18△295	570
18△297	866
18△299	866
18△301	457
18△303	457
18△305	741
18△307	748
18△309	95
18△311	815
18△313	95
18△315	880
18△317	818
18△319	880
18△321	636
18△323	281
18△325	668c
18△327	756
18△328	889a
18△329	636
18△331	647a
18△333	658
18△334	891
18△335	661a
18△336	889
18△337	91
18△338	891b
18△340	889
18△343	748
18△346	890
18△347	582
18△348	891b
18△349	600
18△350	891a
18△351	334
18△353	329
18△355	345
18△357	609a
18△358	888a
18△359	668c
18△363	1003
18△365	1002
18△367	512
18△369	512
18△371	512
18△373	661a
18△375	647a
18△377	636
18△379	589a
18△381	589a
18△385	161
18△389	236
18△391	324c
18△395	658
18△397	575
18△399	474
18△400	890
18△401	392
18△403	575
18△405	829
18△407	1170
18△411	1171
18△415	1173
18△417	949
18△423	668a
18△460	891
20 Point	
20△3	1078
20△5	1076
20△7	871
20△9	225
20△11	845
20△15	935
20△17	227
20△25	262b
20△27	509
20△346	890
21 Point	
21△1	1080a
21△3	135
21△5	151
21△7	673
21△13	64
21△15	80
21△17	86
21△19	458
21△21	816
21△25	950
21△684	945
22 Point	
22△1	879
24 Point	
24△3	218b
24△5	262b
24△6	657b
24△7	262c
24△8	635
24△10	1150
24△12	1153
24△15	218b
24△19	514
24△20	1172
24△21	506
24△22	1153
24△23	1076
24△24	1152
24△25	1080a
24△26	1151
24△27	1078
24△29	259
24△31	949
24△33	949
24△34	495
24△35	948
24△36	484
24△37	262b
24△38	1150
24△39	514
24△45	513
24△46	641c
24△47	936
24△48	618
24△50	651c
24△51	488
24△53	511
24△54	668
24△55	232b

	PAGE
24 Point, cont'd	
24△56	1153
24△57	218a
24△58	1154
24△59	509
24△61	936
24△64	624a
24△66	1151
24△67	948
24△68	1155
24△69	845
24△70	1156
24△71	846
24△72	1158
24△73	64
24△75	240
24△76	1151
24△79	728
24△84	1150
24△87	936
24△88	1153
24△89	1079
24△90	1152
24△92	1152
24△93	937
24△95	262a
24△99	1065
24△101	225
24△107	213
24△113	70
24△115	52
24△117	244
24△119	186
24△121	80
24△123	251
24△125	152
24△127	136
24△131	216
24△133	324
24△135	8
24△137	201
24△139	499
24△141	1064
24△143	1079
24△145	879
24△147	87
24△153	938
24△157	1078
24△159	227
24△161	91
24△165	234
24△167	54
24△169	68
24△171	791
24△173	255
24△175	179
24△177	182
24△179	33
24△181	35
24△183	937
24△185	25
24△187	513
24△189	27
24△191	262c
24△193	40
24△195	262b
24△197	42
24△199	1077
24△201	1077
24△205	652
24△207	288
24△209	293
24△211	673
24△215	503
24△217	879
24△221	879
24△223	271
24△225	277
24△227	430
24△229	433
24△235	440
24△237	443
24△241	89
24△243	1080
24△249	867
24△251	867
24△255	748
24△257	96
24△259	741
24△261	817
24△263	818
24△265	880
24△267	628
24△269	642
24△271	281
24△273	91
24△275	652
24△277	668c
24△279	756
24△281	636
24△283	647a
24△285	658
24△287	661a
24△289	748
24△291	91
24△295	334
24△297	189
24△299	329
24△301	582
24△303	600
24△305	668c
24△309	512
24△311	512
24△313	512
24△315	661a
24△317	647a
24△319	636
24△321	937
24△323	946
24△325	1080b
24△327	1080b
24△328	889a
24△329	575
24△331	236
24△333	609a
24△334	891
24△335	161
24△336	889
24△338	891b
24△339	392
24△345	575
24△346	890
24△348	891b
24△349	589b
24△350	1006
24△351	474
24△353	324c
24△355	575
24△358	888a
24△359	829
24△361	949
24△363	1170
24△367	1171
24△369	575
24△371	668a
24△375	658
24△400	890
24△460	891
26 Point	
26△1	879
26△346	890
27 Point	
27△1	81
28 Point	
28△1	510
28△5	509
28△9	871
28△11	846
28△17	863
28△19	335
28△21	330
28△23	324d
28△25	829
28△346	890
30 Point	
30△1	509
30△3	507
30△5	1076
30△7	260
30△9	1080a
30△13	938
30△19	1080a
30△23	948
30△25	218b
30△27	845
30△29	65
30△31	940
30△33	513
30△37	513
30△39	949
30△41	1079
30△43	262b
30△47	940
30△51	514
30△53	1065
30△55	226
30△57	938
30△59	489
30△67	186
30△69	81
30△71	252
30△75	218a
30△79	97
30△83	1078
30△85	939
30△87	91
30△89	214
30△91	217
30△93	500
30△95	245
30△97	228
30△101	235
30△103	54
30△105	68
30△107	791
30△109	52
30△111	256
30△113	180
30△115	183
30△119	34
30△121	35
30△123	87
30△127	1080a
30△129	137
30△131	26
30△135	27
30△137	940
30△139	41
30△141	872
30△143	42
30△145	1077
30△147	1077
30△149	262b
30△151	241
30△153	70
30△155	289
30△157	294
30△159	674
30△161	272
30△163	278
30△165	430
30△167	433
30△173	440
30△175	443
30△179	262b
30△181	508
30△183	90
30△185	1080
30△187	233
30△193	628
30△195	281
30△197	642
30△201	940
30△203	652
30△205	652
30△207	757
30△209	637
30△211	647b
30△213	659
30△215	661b
30△217	748
30△219	189
30△221	748
30△223	583
30△225	601
30△227	668c
30△231	512
30△233	512
30△235	512
30△237	91
30△239	661b
30△241	647b
30△243	637
30△245	939
30△247	1080b
30△249	1080b
30△251	668c
30△253	237
30△255	161
30△261	393
30△265	575
30△269	1064
30△271	589b
30△273	509
30△275	575
30△277	609b
30△279	996
30△281	659
30△285	575
30△287	1170
30△289	1172
30△291	1171
30△332	888b
30△336	889
30△338	891b
30△346	890
30△348	891b
30△350	1006
30△400	890
30△460	891
34 Point	
34△1	510
34△3	509
34△5	846
34△9	880
34△11	335
34△13	330
34△15	324d
34△17	829
36 Point	
36△1	509
36△3	510
36△5	1076
36△9	872
36△13	513
36△15	951
36△17	65
36△19	846
36△23	507
36△29	951
36△31	1079
36△33	241
36△41	943
36△43	226
36△45	260
36△47	941
36△55	214
36△59	500
36△61	489
36△65	82
36△67	864
36△73	252
36△79	34
36△81	138
36△83	26
36△85	1080a
36△87	41
36△89	674
36△91	273
36△93	431
36△97	441
36△99	1080
36△103	628
36△105	642
36△109	652
36△111	652
36△113	748
36△115	637
36△117	647b
36△119	659
36△121	661b
36△123	98
36△125	757
36△127	583
36△129	601
36△131	512
36△133	512
36△135	512
36△137	289
36△139	294
36△143	187
36△145	90
36△147	160
36△149	217
36△153	659
36△157	256
36△159	1064
36△161	575
36△163	1170
36△165	1172
36△167	1171
36△169	590
36△338	891b
36△346	890
36△348	891b
36△350	1006
36△400	890
36△460	891
36△638	942
42 Point	
42△1	510
42△5	846
42△7	513
42△9	262b
42△11	218b
42△13	262b
42△15	951
42△21	261
42△23	1076
42△25	508
42△27	508
42△29	873
42△35	1080
42△37	748
42△39	512
42△41	512
42△43	512
42△45	874
42△47	330a
42△49	335a
42△51	281
42△53	513
42△55	829
42△57	1173
42△59	324e
42△61	1173
48 Point	
48△1	510
48△3	509
48△9	261
48△11	944
48△13	757
48△15	335a
48△17	330a
48△19	335a
48△21	490
48△23	575
48△687	944
54 Point	
54△1	510
54△3	330b
54△5	335b
60 Point	
60△1	510
60△3	252
60△5	509
60△7	330b
60△9	335b

A-P-L TRIANGLE NUMBER INDEX

PAGE

18 Point

18△1007 88
18△1016 144
18△1024 69
18△1028 466
18△1031 749
18△1033 668c
18△1034 668c
18△1035 668c
18△1041 849
18△1044 849
18△1045 850
18△1046 851
18△1047 850
18△1055 399
18△1057 854
18△1058 853
18△1059 852
18△1060 853
18△1061 848
18△1062 851
18△1064 481
18△1065 478
18△1066 382
18△1069 668c
18△1070 668c
18△1071 668c
18△1074 854
18△1075 852

24 Point

24△1007 88
24△1016 145
24△1024 69
24△1026 101
24△1027 459
24△1028 467
24△1031 749
24△1033 668c
24△1034 668c
24△1035 668c
24△1041 849
24△1044 849
24△1045 850
24△1046 851
24△1047 850
24△1055 399
24△1057 854
24△1058 853
24△1059 852
24△1060 853
24△1061 848
24△1062 851
24△1064 481
24△1065 478
24△1066 382
24△1068 1175
24△1069 668c
24△1070 668c
24△1071 668c
24△1073 591
24△1074 854
24△1075 852

30 Point

30△1001 742
30△1007 88
30△1016 146
30△1024 69
30△1026 101
30△1027 460
30△1028 468
30△1031 750
30△1033 668c
30△1034 668c
30△1035 668c
30△1041 849
30△1044 849
30△1045 850
30△1046 851
30△1047 850
30△1053 475
30△1055 400
30△1057 854
30△1058 853
30△1059 852
30△1060 853
30△1062 851
30△1064 481
30△1065 478
30△1066 382
30△1068 1175
30△1069 668c
30△1070 668c
30△1071 668c
30△1074 854
30△1075 852

36 Point

36△1001 742
36△1007 88
36△1008 181
36△1009 184
36△1011 246
36△1013 257
36△1016 147
36△1020 279
36△1022 218
36△1024 69
36△1026 101
36△1027 461
36△1028 469
36△1031 750
36△1033 668c
36△1034 668c
36△1035 668c
36△1041 849
36△1044 849
36△1045 850
36△1046 851
36△1047 850
36△1053 475
36△1054 394
36△1055 400
36△1056 610
36△1057 854
36△1058 853
36△1059 852
36△1060 853
36△1061 848
36△1064 481
36△1065 478
36△1066 383
36△1069 668c
36△1070 668c
36△1071 668c
36△1073 591
36△1074 854
36△1075 852

42 Point

42△1001 743
42△1002 661c
42△1003 83
42△1004 637a
42△1005 647c
42△1006 66
42△1007 88
42△1008 181
42△1009 184
42△1010 242
42△1011 246
42△1012 253
42△1013 257
42△1014 188
42△1015 139
42△1016 148
42△1017 290
42△1018 295
42△1019 274
42△1020 279
42△1021 215
42△1022 218
42△1023 660
42△1024 69
42△1025 99
42△1026 101
42△1027 462
42△1028 470
42△1030 758
42△1031 751
42△1033 668c
42△1034 668c
42△1035 668c
42△1037 583a
42△1038 602
42△1040 491
42△1041 849
42△1044 849
42△1045 850
42△1046 851
42△1047 850
42△1053 475
42△1054 394
42△1055 401
42△1056 610
42△1057 854
42△1059 852
42△1060 853
42△1061 848
42△1062 851
42△1064 481
42△1065 479
42△1066 383
42△1074 854
42△1075 852

48 Point

48△1001 744
48△1002 661c
48△1003 83
48△1004 637a
48△1005 647c
48△1006 66
48△1007 88
48△1008 181
48△1009 184
48△1010 242
48△1011 246
48△1012 253
48△1013 257
48△1014 188
48△1015 140
48△1016 149
48△1017 290
48△1018 296
48△1019 274
48△1020 280
48△1021 215
48△1022 218
48△1023 660
48△1024 69
48△1025 99
48△1026 101
48△1027 463
48△1028 471
48△1030 759
48△1031 752
48△1033 668c
48△1034 668c
48△1035 668c
48△1037 583a
48△1038 602
48△1040 491
48△1041 849
48△1045 850
48△1046 851
48△1047 850
48△1053 475
48△1054 395
48△1055 401
48△1056 610
48△1057 854
48△1058 853
48△1060 853
48△1064 482
48△1065 479
48△1069 668c
48△1070 668c
48△1071 668c
48△1072 591
48△1073 591
48△1074 854

54 Point

54△1029 336
54△1037 583a
54△1038 602
54△1039 331

60 Point

60△1001 745
60△1002 661c
60△1003 83
60△1004 637a
60△1005 647c
60△1006 66
60△1007 88
60△1008 181
60△1009 184
60△1010 242
60△1012 253
60△1014 188
60△1015 141
60△1016 1176
60△1017 291
60△1018 1176
60△1019 275
60△1021 215
60△1023 660
60△1024 1176
60△1025 99
60△1026 1176
60△1027 464
60△1029 336
60△1030 760
60△1033 668c
60△1034 668c
60△1035 668c
60△1037 583a
60△1038 602
60△1039 331
60△1040 491
60△1046 851
60△1053 476
60△1054 395
60△1055 402
60△1056 610
60△1064 482
60△1065 479
60△1069 668c
60△1070 668c
60△1071 668c
60△1072 591

72 Point

72△1001 746
72△1002 661c
72△1003 83
72△1004 637a
72△1005 647c
72△1006 66
72△1007 88
72△1008 181
72△1009 184
72△1010 242
72△1012 253
72△1014 188
72△1015 142
72△1016 150
72△1017 292
72△1019 276
72△1021 215
72△1023 660
72△1024 1176
72△1025 99
72△1027 465
72△1029 336
72△1030 761
72△1032 1175
72△1033 668c
72△1034 668c
72△1035 668c
72△1037 583a
72△1038 602
72△1039 331
72△1040 492
72△1050 493
72△1053 476
72△1054 396
72△1055 402
72△1056 610
72△1064 482
72△1072 591

84 Point

84△1002 661d
84△1003 84
84△1004 637b
84△1005 647d
84△1015 142
84△1023 661
84△1025 100
84△1029 337
84△1033 668c
84△1034 668c
84△1035 668c
84△1037 583b
84△1038 603
84△1039 332
84△1049 262
84△1053 476
84△1054 396
84△1064 482

96 Point

96△1001 747
96△1002 661d
96△1003 84
96△1004 637b
96△1005 647d
96△1010 243
96△1012 254
96△1023 661
96△1025 100
96△1029 337
96△1032 1175
96△1033 668c
96△1034 668c
96△1035 668c
96△1037 583b
96△1038 603
96△1039 332
96△1040 492
96△1049 262
96△1053 477
96△1054 397
96△1056 611
96△1063 480
96△1064 483
96△1076 1174
96△1077 1174

120 Point

120△1001 747
120△1002 661d
120△1003 84
120△1004 637b
120△1005 647d
120△1010 243
120△1012 254
120△1023 661
120△1025 100
120△1029 338
120△1032 1175
120△1033 668c
120△1034 668c
120△1035 668c
120△1037 583b
120△1038 603
120△1039 333
120△1040 492
120△1049 262
120△1053 477
120△1054 397
120△1056 611
120△1064 483
120△1076 1174
120△1077 1174

144 Point

144△1002 661d
144△1003 84
144△1004 637b
144△1005 647d
144△1023 661
144△1025 100
144△1029 338
144△1033 668c
144△1034 668c
144△1035 668c
144△1037 583b
144△1038 603
144△1039 333
144△1040 493
144△1053 477
144△1054 398
144△1056 611
144△1063 480
144△1064 483
144△1076 1174
144△1077 1174



Linotype Antique No. 1 stems from the Old Style Antique series introduced by Miller and Richards, of Edinburgh, in the 1850's. It quickly became popular as a more satisfactory general-purpose face than the romans in vogue at the time with their "protracted hairlines and feeble serifs."

Today, Linotype Antique No. 1 is widely used for many varieties of commercial printing. Its even color and firm letter-design insure exceptional printing on coated paper; it is invaluable for use in photogravure and offset reproduction, or whenever a screen is super-imposed upon the type. In this instance it "stands up," legible, full-toned, clear—when so many "thick and thin" stroke faces pale into illegibility.

MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. *Representatives in the Principal Cities of the World.*

COMPARISON OF SIZES

6 Point Antique No. 1 with Italic (6△98) — Lower case alphabet, 97 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

8 Point Antique No. 1 with Italic (8△114) — Lower case alphabet, 122 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

9 Point Antique No. 1 with Italic (9△132) — Lower case alphabet, 132 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

10 Point Antique No. 1 with Italic (10△92) — Lower case alphabet, 141 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

12 Point Antique No. 1 with Italic (12△68) — Lower case alphabet, 165 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of i 1234
HOW IS ONE to assess and evaluate a type face in terms of i 1234

14 Point Antique No. 1 with Italic (14△56) — Lower case alphabet, 190 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in te 1234
HOW IS ONE to assess and evaluate a type face in te 1234

18 Point Antique No. 1 (18△103) — Lower case alphabet, 229 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12

24 Point Antique No. 1 (24△135) — Lower case alphabet, 305 points. Figures, .1522

HOW IS one to assess and evalua 12

18 Point Antique No. 1 Italic (18△87) — Lower case alphabet, 229 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12

LINOTYPE

LIST OF CHARACTERS

in Two-Letter Fonts With ROMAN *and ITALIC*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

,. : ; ? ! (|) * ‘ ’ - — Æ Œ ſb . . . fi fl ff ffi ffl æ œ £ $
*,. : ; ? ! (|) * ‘ ’ - — Æ Œ ſb . . . fi fl ff ffi ffl æ œ £ $*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

One-Letter Italic Logotypes

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

LINOTYPE ANTIQUE No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
(2 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifl1234567890($£,.:;'-'?!)1234567890*

Matrix Information 8,2,114. Length of lower case alphabet, 72 points. Figures [illegible]. Will run in 90 channel lay-out. Code word, IGAQ.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by

How is one to assess and evaluate a type face in terms of its esthetic design? Why
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

How is one to assess and evaluate a type face in terms of its esthetic design? Why
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifl1234567890($£,.:;'-'?!)1234567890*

Specimen Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information 8,2,114. Length of lower case alphabet, 122 points. Figures [illegible]. Will run in 90 channel lay-out. Code word, IGEK.

LINOTYPE ANTIQUE No. 1

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

How is one to assess and evaluate a type face in terms of its esthetic design?
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for

How is one to assess and evaluate a type face in terms of its esthetic design?
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!†)1234567890*

Matrix Information 9△132. Length of lower case alphabet, 132 points. Figures, .0692. Will run in 90 channel layout. Code word, ZARAT.

LINOTYPE

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

How is one to assess and evaluate a type face in terms of its esthetic de-
(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

How is one to assess and evaluate a type face in terms of its esthetic de-
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!)1234567890*

Special Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information 10△92. Length of lower case alphabet, 141 points. Figures, .0692. Will run in 90 channel layout. Code word, IGLR.

LINOTYPE ANTIQUE No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

12 POINT

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifliffffiffl123456 ($£,.:;'-'?!*†) 123456
abcdefghijklmnopqrstuvwxyzfifliffffiffl123456 ($£,.:;'-'?! †) 123456

Special Sorts (caps)

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Various Intermediate Lengths of Lower-case Alphabets, 12-point [illegible]

IGHL

HOW IS ONE TO ASSESS AND EVALUATE A TYP
FACE IN TERMS OF ITS ESTHETIC DESIGN? WH

14 POINT

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes o 1234

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do th 1234

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($£,.:;'-'?!*†)1234
abcdefghijklmnopqrstuvwxyzfiflffffiffl($£,.:;'-'?!)1234*

Special Small Caps

HABCDEFGHIJKLMNOPQRSTUVWXYZ&H
HABCDEFGHIJKLMNOPQRSTUVWXYZ&H

Matrix Information—14A56. Length of lower case alphabet, 190 points. Figures, .0968. Will run in 90 channel layout. Code word, IGIS.

LINOTYPE ANTIQUE No. 1

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent

18 POINT

(three point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
1234567890 ($,.:;'-'?!) 1234567890 M

(width

Matrix Information 18A103 Length of lower case alphabet, 229 points Figure 107 Will
word 16 EA

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they

18 POINT

(three point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
1234567890 ($,.:;'-'?!) 1234567890

Matrix Information 18A87 Length of lower case alphabet
word 16 I

HOW IS ONE TO ASSESS AND EV

24 POINT

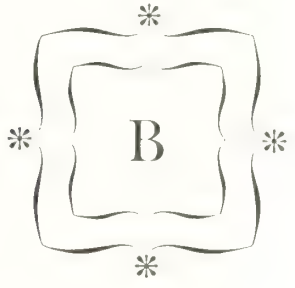
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in any good type design is, partly, its excellent practical ability to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your chair has

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information 24△135. Length of lower case alphabet, 305 points. Figures, .1522. Will run in Display Linotypes, 72 channel layout, also lower case except m and w in cap channels of 90 channel magazine. Code word, IGKE

LINOTYPE BASKERVILLE



LINOTYPE BASKERVILLE is a weight for-weight and curve for-curve copy of John Baskerville's celebrated printing type. The pattern for the cutting is a complete font of (approximately) 14 point, cast from Baskerville's own matrices—exhumed at Paris, France, in 1929. Modifications of the two-letter italic, to fit the needs of machine placement, have been performed sympathetically, with an appreciation of the subtleties of the original. The *one-letter italic* is a faithful reproduction of the original. It is important to point out that Linotype Baskerville is not an "adaptation"—it is a *revival*.

There is no need to ballast this announcement with a catalog of John Baskerville's achievement as printer and type-founder—the beauty and legibility of the type itself is weight enough. The greatest honor that Mergenthaler Linotype Company can pay to Baskerville is to make his excellent design available to all users of Linotype composition.

LINOTYPE

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTO

, . : ; ? ! (|) * ' ' - — Æ Œ ſb & £ $ . . . fi fl ff ffi ffl

, . s ; ? ! A I Q O ' ' - — Æ Œ ſb N £ P L . . . *fi* Y *ff* W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :

12345 U & : ( ) *fl ffi ffl $ æ œ* *67890* ; :

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ H J K X Z & Æ Œ @ % † ‡ § ¶ – [ ]

SWASH CHARACTERS

J K N T Y Qu ct Qu ct

Made in all sizes and included in all fonts

MODERNIZED FIGURES

1234567890 *1234567890*

Made in all point sizes, and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

TRADE LINOTYPE MARK

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

ſ ſa ſe ſi ſo ſu aſ aff eſ eff hſ iſ iff kſ lſ mſ nſ oſ off pſ rſ sſ tſ uſ uff yſ If Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

LINOTYPE BASKERVILLE

Comparison of Sizes

8 Point Baskerville with Italic and Small Caps (8△96) Lower case alphabet, 112 points. Figures, .0564

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a goo 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

9 Point Baskerville with Italic and Small Caps (9△105) Lower case alphabet, 126 points. Figures, .0634

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

10 Point Baskerville with Italic and Small Caps (10△95) Lower case alphabet, 117 points. Figures, .0585

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point Baskerville with Italic and Small Caps (11△116) Lower case alphabet, 139 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD

12 Point Baskerville with Italic and Small Caps (12△314) Lower case alphabet, 149 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthet VBCD

14 Point Baskerville with Italic and Small Caps (14△188) Lower case alphabet, 170 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it 1234
HOW IS ONE to assess and evaluate a type face in terms of VBCD

16 Point Baskerville (16△15) Lower case alphabet, 200 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do 1234

8 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design?* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this coun-

(one and two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information · 8△420. Lower case alphabet, 106 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. 7 point alignment. Code word, ZABOH.

9 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,*

(one and two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffifffl 1234567890 ($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifffl 1234567890 ($£,.:;'-'?! †) 1234567890

Matrix Information: 9A128. Lower case alphabet, 119 points. Figures, 0 1 2; comma, period and thin space, 0311. Runs in the channel magazine. 8 point alignment. Code word, ZAFAH.

10 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, with-

(two and three point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 10△378. Lower case alphabet, 129 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. 9 point alignment. Code word, ZOEC.

11 POINT LINOTYPE BASKERVILLE

How is ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine writ-

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-?! †) 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information—11A116. Lower case alphabet, 134 picas. Figures, [illegible] period and thin space, 0.28. Runs in 3-channel magazine. 10 point alignment. Code word, ZOMU.

12 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

(two and four point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345678 ($£,.:;'-'?!*†) 12345678
abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345678 ($£,.:;'-'?! †) 12345678

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12△314. Lower case alphabet, 149 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. 11 point alignment. Code word, ZUJA.

14 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, the-

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over*

(two and four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234 ($£,.:;'-'?!*†) 1234
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234 ($£,.:;'-'?!) 1234

Matrix Information 14A198. Lower case alphabet, 170 points. Figures, [illegible] comma, period and thin space, 64 [illegible] channel magazine. 13 point alignment. Code word, ZYNA.

16 POINT LINOTYPE BASKERVILLE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
1234567890 1234567890

ONE-LETTER LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

Matrix Information: 16–15. Lower case alphabet, 200 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. 15 point alignment. Code word, ZABAD.

THE LINOTYPE

BENEDICTINE FAMILY

BENEDICTINE BOOK

BENEDICTINE

BENEDICTINE BOLD

The Benedictine Family was derived from the types of Plato de Benedictis, the Fifteenth Century Italian master printer, who produced thirty-three distinguished books between the years 1487 and 1495. Its origin is the period of the Italian Renaissance, when artists and craftsmen produced beautiful things under the inspiration of classic architecture, fine manuscripts and paintings from the great storehouses of art. Benedictine's classic character is particularly apparent in its capitals. The lower case letter characteristics were derived from manuscript technique. The success of Linotype designers in preserving the beauty and distinction of the original letter characters, yet adapting them to contemporary printing needs, is apparent at a glance. Three weights; a full range of point sizes.

LINOTYPE

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
New York City, Chicago, San Francisco, New Orleans
Canadian Linotype, Limited, Toronto
Representatives in the Principal Cities of the World

BENEDICTINE BOOK
with Italic and Small Caps

6 Point (6△250) Lower case alphabet, 84 points. Figures, .0853
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers in the art of printin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

7 Point (7△110) Lower case alphabet, 95 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

8 Point (8△360) Lower case alphabet, 109 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VBCD

9 Point (9△74) Lower case alphabet, 130 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

10 Point (10△292) Lower case alphabet, 135 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point (11△88) Lower case alphabet, 148 points. Figures, .0899
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△258) Lower case alphabet, 161 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its es VBCD

14 Point (14△146) Lower case alphabet, 184 points. Figures, .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms VBCD

18 Point (18△225) Lower case alphabet, 224 points. Figures, .1107
HOW IS one to assess and evaluate a type face in 12

24 Point (24△185) Lower case alphabet, 296 points. Figure 1, .1383; 2 to 0, .166
HOW IS one to assess and evaluate a 12

30 Point (30△131) Lower case alphabet, 349 points. Figure 1, .166; 2 to 0, .2075
HOW IS one to assess and eva 12

36 Point (36△83) Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249
HOW IS one to assess an 12

BENEDICTINE BOOK *ITALIC*

18 Point Italic (14 Set)

HOW IS one to assess and evaluate a type face in 12

24 Point Italic (14 Set)

HOW IS one to assess and evaluate 12

30 Point Italic (30 Set)

HOW IS one to assess and ev 12

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' — Æ Œ ℔ ß £ $ fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - *Æ Œ ℔ N £ P L fi Y ff W M K H*

12345 Z ß : ( ) " " fl ffi ffl $ æ œ 67890
12345 U ß : ( ) " " fl ffi ffl $ æ œ *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z ß Æ Œ *6a C7* † ‡ § ' | |

A B C D E G J M N P R T U Y

These Swash Characters are made in all sizes made to be used as required

ITALIC LOGOTYPES

FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

Made in all point sizes and supplied as special order

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 $
1 2 3 4 5 6 7 8 9 0 $

These characters have an alphabet length and set to [illegible] as the [illegible] and can be used in any text

SWASH CHARACTERS

J H J K L O Q S U W X Z

These additional swash characters are made in 14 Point and 18 Point Benedictine Book Italic and may be added as required

[illegible]

e h
e h

BENEDICTINE BOOK
with Italic and Small Caps

6 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?*

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

(one point leaded)

Matrix Information: 6A 250. Lower case alphabet, 84 points. Figures, .0583; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IHTI.

7 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

(one point leaded)

Matrix Information: 7A 130. Lower case alphabet, 96 points. Figures, 0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, IHUP.

8 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($$ £,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($$ £,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8A 360. Lower case alphabet, 108 points. Figures, .0667; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IHVO.

BENEDICTINE BOOK

with Italic and Small Caps

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 9 pt.
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why
(two point leaded)

Matrix Information: 9/24. Lower case alphabet, 120 points. Figures, 0Z61, comma, period and thin space. Key [illegible] channel magazine. Code word: IHWT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 10 pt.
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do
(two point leaded)

Matrix Information: 10/24. Lower case alphabet, 144 points. Figures, [illegible], comma, period and thin space, 0413. Key [illegible] channel magazine. Code word: IHXY

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 11 pt.
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do ex-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$\$ £,.:;'-'?!*†‡§¶)
*ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$\$ £,.:;'-'?! *†‡§¶)*
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890

Matrix Information: 11/24. Lower case alphabet, 144 points. Figures, [illegible], comma, period and thin space, 0413. Key [illegible] channel magazine. Code word: ZAEL

BENEDICTINE BOOK
with Italic and Small Caps

12 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(two point leaded)

Matrix Information 12△288. Lower case alphabet, 161 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAFU.

14 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ&1234 1234

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl($$£..::'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl($$£..::'-'?! †‡§¶)

Matrix Information 14△146. Lower case alphabet, 184 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZAGI.

HOW IS ONE TO ASSESS AND EVALUATE A 18 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(solid)

Matrix Information 18/22. Lower case alphabet 27 points. Figures [illegible] Runs in Techtronic phototypesetting Code word [illegible]

HOW IS ONE TO ASSESS AND EV 24 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical design. A abcdefghijk lmnopqrstuvwxyz ($$,.:;'-'?!fiflfffffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&12345678 12345678

Matrix Information 24/28. Lower case alphabet [illegible] points. Figures [illegible] Runs in Techtronic phototypesetting [illegible] lower case except m and w, in caps/small caps of [illegible] Code word: HAL.

BENEDICTINE BOOK

30 pt.

HOW IS ONE TO ASSESS AN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to

(solid)

Matrix Information—30△83. Lower case alphabet, 34 points. Figure 1, 166; 2 to 0, 2075. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IJAS.

36 pt.

HOW IS ONE TO ASSES
How can one evaluate and assess any type face in t abcd efghijklmnopqrstuvwxyz 123 ($$,.:;'-'?!fiflffffiffl) 123

(solid)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

Matrix Information—36△83. Lower case alphabet, 417 points. Figure 1, 1937; 2 to 0, 249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IJEM.

BENEDICTINE BOOK *ITALIC*

18 pt.

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do t1234567890($$,.:;'-'?!)1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Matrix Information 18A/24. Lower case alphabet, 253 points. Figures, 1107. Runs in 90 channel magazine. Code word, IHA.

24 pt.

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What

(two point leaded)

Matrix Information 24A/28. Lower case alphabet, 293 points. Figure 1, 1382; [illegible] 126. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel distributor magazine. Code word, IHLA.

30 pt.

HOW IS ONE TO ASSESS A
How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over spe-

(two point leaded)

Matrix Information 30A/36. Lower case alphabet, 362 points. Figure 1, [illegible] Runs in Wide [illegible] channel magazine, also lower case in cap channels of 72 channel magazine with caps and [illegible] Wide 34 channel distributor magazine. Code word, IHMF.

BENEDICTINE

with Italic and Small Caps

6 Point (6△244) Lower case alphabet, 84 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

7 Point (7△104) Lower case alphabet, 95 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

8 Point (8△274) Lower case alphabet, 109 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VBCD

9 Point (9△90) Lower case alphabet, 120 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

10 Point (10△240) Lower case alphabet, 135 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point (11△84) Lower case alphabet, 148 points. Figures, .0899
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△176) Lower case alphabet, 161 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its es VBCD

14 Point (14△106) Lower case alphabet, 184 points. Figures, .1107
HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms VBCD

18 Point (18△111) Lower case alphabet, 224 points. Figures, .1107
HOW IS one to assess and evaluate a type face in 12

24 Point (24△179) Lower case alphabet, 296 points. Figure 1, .1383; 2 to 0, .166
HOW IS one to assess and evaluate a 12

30 Point (30△119) Lower case alphabet, 349 points. Figure 1, .1661; 2 to 0, .2075
HOW IS one to assess and eva 12

36 Point (36△79) Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249
HOW IS one to assess an 12

BENEDICTINE *ITALIC*

18 Point Italic [illegible]

HOW IS one to assess and evaluate a type face in 12

24 Point Italic [illegible]

HOW IS one to assess and evaluate 12

30 Point Italic [illegible]

HOW IS one to assess and ev 12

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ſb ß £ $ fi fl ff ffi ffl æ œ
, . S ; *?* *!* A I Q O ‘ ’ - — *Æ Œ ſb* N £ P L *fi* Y *ff* W M K H

12345 Z ß : ( ) “ ” fl ffi ffl $ æ œ 67890
12345 U *ß : ( )* “ ” *fl ffi ffl $ æ œ* *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z ß Æ Œ [illegible]

A B C D E G J M N P R T U Y

[illegible]

ITALIC LOGOTYPES

FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo Th Wh

Made in all point sizes and supplied on special order

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 $
1 2 3 4 5 6 7 8 9 0 $

[illegible]

SPECIAL NO. 1

e h
e h

BENEDICTINE

with Italic and Small Caps

6 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?*

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

(one point leaded)

Matrix Information—6△244. Lower case alphabet, 84 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IGYP.

7 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

(one point leaded)

Matrix Information—7△264. Lower case alphabet, 95 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, IHAK.

8 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($$ £ ,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($$ £ ,.:;'-'?! †‡§¶) 1234567890

Matrix Information—8△274. Lower case alphabet, 109 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IHAR.

BENEDICTINE

with Italic and Small Caps

9 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?*Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why

(two point leaded)

Matrix Information: 9△90. Lower case alphabet, 120 points. Figures, .0761; comma, period and thin space, .038. Runs in 30 channel magazine. Code word: IHLL

10 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do

(two point leaded)

Matrix Information: 10△90. Lower case alphabet, 135 points. Figures, .0833; comma, period and thin space, .0417. Runs in 27 channel magazine. Code word: IHES

11 pt.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do ex-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($$ £ ,.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($$ £ ,.:;'-'?! †‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890

Matrix Information: 11△84. Lower case alphabet, 142 points. Figures, .0952; comma, period and thin space, .0417. Runs in 20 channel magazine. Code word: IHIM

BENEDICTINE

with Italic and Small Caps

12 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

two point leaded

Matrix Information : 2.75. Lower case alphabet: 161 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word: IHKA

14 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234 1234

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl($$ £ ,. : ; '-' ? ! * † ‡ § ¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl($$ £ ,. : ; '-' ? ! † ‡ § ¶)

Matrix Information: 14/10. Lower case alphabet: 184 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word: JHLE

18 pt.

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(cont'd)

Matrix Information — 18/111. Lower case alphabet, 24 points. Figures, 1102. Runs in 30 channel magazine. Code word: IHMI.

24 pt.

HOW IS ONE TO ASSESS AND EV
How can any one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical abcdefghijk lmnopqrstuvwxyz ($$,.:;'-'?!fiflffffiffl)

(cont'd)

ABCDEFGHIJKLMNOPQRSTUV
WXYZ& 12345678 12345678

Matrix information — 24/111. Lower case alphabet, 36 points. Figures, 1102. Runs in 30 channel magazine. Code word: IHNO.

BENEDICTINE

30 pt.

HOW IS ONE TO ASSESS AN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to

(solid)

Matrix Information: 30△119. Lower case alphabet, 349 points. Figure 1, .1961; 2 to 0, .2075. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IHON.

36 pt.

HOW IS ONE TO ASSES
How is one to evaluate and assess any type face in t abcd efghijklmnopqrstuvwxyz 123 ($$,.:;'-'?!fiffffffffl) 123

(solid)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

Matrix Information: 36△79. Lower case alphabet, 417 points. Figure 1, .1937; 2 to 0, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IHOV.

BENEDICTINE *ITALIC*

18 pt.

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do t 1234567890 ($$,.:;'-'?!) 1234567890

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Matrix Information 18/22L Lower case alphabet 22 points Figures 1107 Runs in 7 channel tape machine Code word. IHEU.

24 pt.

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What

(two point added)

Matrix Information 24/28L Lower case alphabet 28 points Figures 1107 Runs in 7 channel tape machine, also lower case except m and w in caps channels of 7 channel tape machine with special figures in 6 channel tape machine Code word. IHRA

30 pt.

HOW IS ONE TO ASSESS A
How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over spe-

(two point added)

Matrix Information 30/42L Lower case alphabet 36 points Figures 1107 Runs in 7 channel tape machine, also lower case in caps channels of 7 channel tape machine with special figures in 6 channel tape machine Code word. IHSE.

BENEDICTINE BOOK

with Benedictine

6 Point (6△264) Lower case alphabet, 84 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234

7 Point (7△120) Lower case alphabet, 95 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

8 Point (8△366) Lower case alphabet, 109 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

9 Point (9△100) Lower case alphabet, 120 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

10 Point (10△298) Lower case alphabet, 135 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234

11 Point (11△94) Lower case alphabet, 148 points. Figures, .0899

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic des 1234

12 Point (12△274) Lower case alphabet, 161 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthet 1234

14 Point (14△168) Lower case alphabet, 184 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of it 1234

TRADE LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

. , : ; ? ! (|) * ' " - — Æ Œ ſb ß £ $ æ œ fi fl ff ffi ffl
. , : ; ? ! (|) * ' " - — Æ Œ ſb ß £ $ æ œ fi fl ff ffi ffl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

SPECIAL NO. 1

e h
e h

BENEDICTINE BOLD

with Italic

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

HOW IS one to assess and evaluate a type fa 12

HOW IS one to assess and evalua 12

HOW IS one to assess and 12

HOW IS one to assess 12

HOW IS one to assess and evaluate a type fa 12

HOW IS one to assess and evalu 12

HOW IS one to assess and 12

LINOTYPE

LIST OF CHARACTERS
IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

..:;?!( )*'"-—ÆŒ lb & £ $æœ fiflffffiffl
..:;?!( )*'"-—ÆŒ lb & £ $æœ fiflffffiffl

$\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{3}{4}$ $\frac{7}{8}$ @ ℅ †‡§¶–[]

SPEC.
e h
e h

ITALIC LOGOTYPES
FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo

A B C D E G J M N P R T U Y

OLD STYLE FIGURES
1234567890$ *1234567890$*

BENEDICTINE BOLD

with Italic

8 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it)

(one point leaded)

Matrix Information 85/364. Lower case alphabet, 117 points. Figures, 0692; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, HWO.

10 pt. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456 ($$ £,.:;'-'?!*†‡§¶) 123456
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456 ($$ £,.:;'-'?!†‡§¶) 123456*

Matrix Information 10/296. Lower case alphabet, 147 points. Figures, 0883; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, IJXU.

BENEDICTINE BOLD

with Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 12 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

HOW IS ONE TO ASSESS AND EVALUATE A TYP 14 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair ha ($$£,.:;'-'?!*†‡§¶)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa ($$£,.:;'-'?!†‡§¶)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&123123
ABCDEFGHIJKLMNOPQRSTUVWXYZ&123123
abcdefghijklmnopqrstuvwxyzfiflffffiffl
abcdefghijklmnopqrstuvwxyzfiflffffiffl

BENEDICTINE BOLD

18 pt.

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly,

(two-point leaded

Matrix Information 18△233. Lower case alphabet, 246 points. Figure 1, .1107; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, HZY.

24 pt.

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? abcdefghijklmn opqrstuvwxyz ($$,.:;'-'?!fiflffffiffl)

(two-point leaded)

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&123456 123456

Matrix Information 24△199. Lower case alphabet, 325 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, HKAM.

HOW IS ONE TO ASSESS A 30 pt.
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the art of printing rave over specific type faces?

(two point leaded)

Matrix Information—80,133. Lower case alphabet—30 points. Figure 1, 12½ ems. 10 to 6, 30 ems. Rims in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 84 channel auxiliary magazine. Code word: IKBY.

HOW IS ONE TO ASSE 36 pt.
How is one to assess and evaluate a type f abcdefg hijklmnopqrstuvwxyz 12 ($$,.:;'-'?!fiflffffiffl) 12

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

Matrix Information—36,687. Lower case alphabet—36 point. Figure 1, 9 ems. 10 to 6, 45 ems. Rims in Wide 72 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine with caps. IKFN.

BENEDICTINE BOLD *ITALIC*

18 pt.

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face o1234567890 ($$,.:;'-'?!) 1234567890

(1200 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl

Matrix Information – 18A237. Lower case alphabet, 251 points. Figure 1, 1107; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IKEV.

24 pt.

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

(1200 point leaded)

Matrix Information – 24A247. Lower case alphabet, 329 points. Figure 1, 1484; 2 to 0, .166. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IKIP.

30 pt.

HOW IS ONE TO ASSESS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing

(1200 point leaded)

Matrix Information – 30A143. Lower case alphabet, 404 points. Figure 1, 1298; 2 to 0, .207. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IKMA.

MEMBERS OF THE LINOTYPE BODONI FAMILY

LINOTYPE BODONI

AND

BODONI BOOK

AT THE beginning of the Nineteenth Century, Giambattista Bodoni designed the types that bear his name. His was the first and most successful attempt to break completely with the old style tradition and create a face new and different.

Because Bodoni is a distinguished typographic contribution, it is available in Linotype form in varying weights. The Linotype Bodoni Family includes BODONI BOOK, a refined, delicate face particularly appropriate for books; BODONI, a trifle heavier weight, yet decidedly useful for book and publicity purposes; BODONI BOLD, the display form; and POSTER BODONI, a super display type, attractive and eye-pulling when sparingly used.

LINOTYPE

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK. NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ ﬔ & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; *?* *!* A I Q O ' ' - — *Æ Œ ﬔ* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *& : ( ) fl ffi ffl $ æ œ* *67890* ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ ' ' † ‡ § ¶ – [ ]

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

BODONI BOOK–COMPARISON OF SIZES

LINOTYPE

6 Point Bodoni Book with Italic and Small Caps (6△192) Lower case alphabet, 91 points. Figures, .0415

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing VB

7 Point Bodoni Book with Italic and Small Caps (7△94) Lower case alphabet, 92 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the VB

8 Point Bodoni Book with Italic and Small Caps (8△280) Lower case alphabet, 103 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma VB

9 Point Bodoni Book with Italic and Small Caps (9△104) Lower case alphabet, 114 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VB

10 Point Bodoni Book with Italic and Small Caps (10△250) Lower case alphabet, 122 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VB

12 Point Bodoni Book with Italic and Small Caps (12△186) Lower case alphabet, 137 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic des VB

14 Point Bodoni Book with Italic and Small Caps (14△114) Lower case alphabet, 152 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esth 12

HOW IS ONE to assess and evaluate a type face in terms of its esth VB

18 Point Bodoni Book (18△125) Lower case alphabet, 187 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12

24 Point Bodoni Book (24△115) Lower case alphabet, 233 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

30 Point Bodoni Book (30△109) Lower case alphabet, 298 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and evalua 12

18 Point Bodoni Book Italic (18△211) Lower case alphabet, 190 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12

24 Point Bodoni Book Italic (24△167) Lower case alphabet, 245 points. Figure 1, .1383; 2 to 0, .1522

HOW IS one to assess and evaluate a type 12

30 Point Bodoni Book Italic (30△103) Lower case alphabet, 296 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and evalua 12

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$ £.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$ £.,:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6△12. Lower case alphabet, 81 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ILBU.

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

7 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the in-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£.,:;'-'?! †‡§¶) 1234567890

Matrix Information: 7△94. Lower case alphabet, 92 points. Figures, .0421, comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ILCY.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix [illegible] lower case alphabet, [illegible], comma, period and thin space. [illegible] 90 channel [illegible] Code word, II IX

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

9 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix [illegible] lower case alphabet, [illegible], comma, period and thin space. [illegible] 90 channel [illegible] Code word, II IX

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

10
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information—10△250. Lower case alphabet, 122 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, H OR.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS O ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

12
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that

(One-point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

TITLE CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information. 12/18pt. Lower case alphabet 135 picas. Lowercase 26 characters per pica. 9 characters per 12pt space. 9.115. Ems per 30 pica channel measure. Code word: ILOZ

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

14
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?! †‡§¶)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 14A114. Lower case alphabet, 152 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ILOL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

18
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
12345 ($,.:;'-'?!) 67890

LOGOTYPES

ffa ffe ffo ffr ffs ffu ffy
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo W.
Ya Ye Yo Y. FA PA TA VA WA YA

Matrix Information — [illegible] Lower case alphabet, 1-7 points Figure [illegible] Runs in 60 channel magazine 16 point alignment Code word, HESU

24
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleas 1234567890($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△115. Lower case alphabet, 233 points. Figures, .1107. Runs in 90 channel magazine, 22 point alignment. Code word, ILTY.

TRADE LINOTYPE MARK

30
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi 1234567890($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△109. Lower case alphabet, 298 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILUS.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

18
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
12345(\$,.:;'-'?!)67890

LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo W.
Ya Ye Yo Y. FA PA TA VA WA YA Th Wh

Matrix Information: 18/22-11. Lower case alphabet, 190 points. Figures, 12/7. Runs in 90 channel magazine. 18 point alignment. Code word, ILVA.

24
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superl 1234567890($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz Th Wh

Matrix Information: 24△167. Lower case alphabet, 245 points. Figure 1, .1383; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ILWE.

LINOTYPE

30
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234567890($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△103. Lower case alphabet, 296 points. Figure 1, .166; 2 to 0, .1937. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILXI.

BODONI–COMPARISON OF SIZES

LINOTYPE

6 Point Bodoni with Italic and Small Caps (6△158) Lower case alphabet, 87 points. Figures, .0415

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi VB

7 Point Bodoni with Italic and Small Caps (7△92) Lower case alphabet, 96 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VB

8 Point Bodoni with Italic and Small Caps (8△262) Lower case alphabet, 132 points. Figures, .0583

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VB

10 Point Bodoni with Italic and Small Caps (10△218) Lower case alphabet, 132 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VB

12 Point Bodoni with Italic and Small Caps (12△160) Lower case alphabet, 145 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 12

HOW IS ONE to assess and evaluate a type face in terms of its esthetic VB

14 Point Bodoni with Italic and Small Caps (14△94) Lower case alphabet, 163 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its e 12

HOW IS ONE to assess and evaluate a type face in terms of its e VB

16 Point Bodoni (16△21) Lower case alphabet, 182 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms of 12

18 Point Bodoni (18△101) Lower case alphabet, 208 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12

21 Point Bodoni (21△13) Lower case alphabet, 236 points. Figures, .1245

HOW IS one to assess and evaluate a type f 12

24 Point Bodoni (24△73) Lower case alphabet, 267 points. Figures, .1522

HOW IS one to assess and evaluate a t 12

30 Point Bodoni (30△29) Lower case alphabet, 327 points. Figures, .1798

HOW IS one to assess and eval 12

36 Point Bodoni (36△17) Lower case alphabet, 365 points. Figures, .2213

HOW IS one to assess an 12

24 Point Bodoni Condensed (24△113) Lower case alphabet, 233 points. Figures, .1107

HOW IS one to assess and evaluate a type fac 12

30 Point Bodoni Condensed (30△15) Lower case alphabet, 285 points. Figures, .166

HOW IS one to assess and evaluate 12

18 Point Bodoni Italic (18△137) Lower case alphabet, 247 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12

24 Point Bodoni Italic (24△106) Lower case alphabet, 302 points. Figures, .1522

HOW IS one to assess and evaluate a t 12

30 Point Bodoni Italic (30△105) Lower case alphabet, 328 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and eva 12

Latest sizes are shown in A.P.L. section

LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl æ œ
, . s ; ? ! A I Q O ‘ ’ - — *Æ Œ ﬧ* N Ł P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ∴
12345 ʊ *& : ( ) fl ffi ffl $ æ œ 67890* ∴

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ ‘ † ‡ § ¶ – [ ]

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff-
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

BODONI

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?! †‡§¶) 1234567890

Matrix Information 6Z2S. Lower case alphabet, 96 points. Figures, 0424; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IKNE.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

7 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?! †‡§¶) 1234567890

Matrix Information 7Z2S. Lower case alphabet, 96 points. Figures, .0424; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IKOX.

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only an-

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiffffffffl ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 8△262. Lower case alphabet, 109 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IKPI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI

10
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist

one point leaded

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

one Letter Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£.,::'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£.,::'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Obsolete Italic

abcdefghijklmnopqrstuvwxyz

Matrix Information—10A218. Lower case alphabet, 1½ points. Leaders, (*), comma, period and thin space, (346). Runs in 50 channel magazine. Code word, IKOO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

12
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a per-

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine sh ıpes of letters; but it fails to explain wherein

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information—12A160. Lower case alphabet, 145 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IKRU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

14 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£.,:;'-'?!*†‡§¶)

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£.,:;'-'?! †‡§¶)

TRUE-CUT SMALL CAPS, SPECIAL NO. 16

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 14/294. Lower case alphabet, 12 3 points. Figures, [illegible]; commas, period and thick space, 3-4. Runs in 90 channel magazine. Code word, IKSV.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
CE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

16
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
12345 ($,.:;'-'?!) 67890

Matrix Information: 16-21. Lower case alphabet, 182 points. Figures, 1107. Runs in 90 channel magazine. 15 point alignment. Code word, ZEKLU.

HOW IS ONE TO ASSESS AND EVALUATE A T
FACE IN TERMS OF ITS ESTHETIC DESIGN? W

18 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
12345 ($,.:;'-'?!) 67890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Small Caps not included in fonts, but may be included as extras

LOGOTYPES

fa fe fo fs fy ffa ffe ffo ffr ffs ffu ffy
F. P. Ta To T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.

Matrix Information 18△101. Lower case alphabet, 208 points. Figures, 1107. Runs in 90 channel magazine. To point alignment. Code word, IKTA.

21 POINT

HOW IS ONE TO ASSESS AND EVALUATE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always p 1234567890($,.:;'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 21△13. Lower case alphabet, 236 points. Figures, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 18 point alignment. Code word, ZAIC.

LINOTYPE

24 POINT

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specifi 1234567890($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXY
abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Small Caps not included in fonts, but may be included as extras

Matrix Information: 24△13. Lower case alphabet, 267 points. Figures, .1522. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, IKUR.

How is one to assess and evaluate a type face in terms of its esthetic design? Why d abcdefghijklmnop qrstuvwxyz 1234567890 ($,.:;'-"?!)

30 POINT

(six point leaded)

ABCDEFGHIJKLMNOPQR STUVWXYZ&

Matrix Information 30/3 Lower case alphabet 317 point Figure 17 Rule 1 2 channel 1 2 point 1 channel Code word: IKUZ

LINOTYPE

How is one to assess and eval uate a type face in terms of its es abcdefghijklmnopqrst uvwxyz1234567890($,.:;'-"?!)

36 POINT

(six point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

Matrix Information 36/17 Lower case alphabet, 18 point Figure 1 Rule 1 Wide 2 channel 1 space 1, also lower case no cap channels of 7 channel magazine with caps and figures in Wide Position Letterspacing 1 unit alignment Code word: IKVE

BODONI–14 *to* 72 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype. Additional sizes up to and including 144 point are available on special order. A-P-L range also includes 14, 18, 24, 30 and 36 point sizes.



72 Point Bodoni (72△1000) Lower case alphabet, 777 points. Code word, ZAKPE

To point back a Century ago

60 Point Bodoni (60△1000) Lower case alphabet, 647 points. Code word, ZAKOR

Bodoni designed the types bearing

48 Point Bodoni (48△1000) Lower case alphabet, 510 points. Code word, ZAKOK

His name. Beginning In the 19th Century

42 Point Bodoni (42△1000) Lower case alphabet, 448 points. Code word, ZAKOD

Because old-style romans Retaining certain Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TY
FACE IN TERMS OF ITS ESTHETIC DESIGN? W

18
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(6pt. point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
12345 ($,.:;'-'?!) 67890

LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f
Ta To Va Ve Vo Wa We Wi Wo W. Ya Ye Yo Y.
FA PA TA VA WA YA Th Wh

Matrix Inventory: 2 - 12 "I's" - Lower case alphabet, 107 points - 2 sets - 1107 - Run in 90 - Leaded 6 - 2 point advancement. Codeword: HWI

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design. Why do the pace-makers in the art of printing rave over a speci 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

LOGOTYPES

F. Th T. Wh Wi W. V. PA

Matrix Information: 24△169. Lower case alphabet, 267 points. Figures, .1522. Runs in 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, IKXO.

TRADE LINOTYPE MARK

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234567890($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 30△197. Lower case alphabet, 328 points. Figure 1, .166; 2 to 0, .1437. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, IKYB.

BODONI ITALIC–18 *to* 48 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype. Additional sizes up to and including 72 point are available in matrix order

LINOTYPE APL

48 Point Bodoni Italic (48△1024) Lower case alphabet, 711 points. Code word, ZAJHB

His types were fine 48 is a distinguished and

42 Point Bodoni Italic (42△1024) Lower case alphabet, 637 points. Code word, ZAJHE

He sought the perfect 29 background of the white

36 Point Bodoni Italic (36△1024) Lower case alphabet, 388 points. Code word, ZAJFU

Paper. The roman had long descenders, sharp hair-lines

30 Point Bodoni Italic (30△1024) Lower case alphabet, 326 points. Code word, ZAJDO

Flat serifs and thick body strokes Bodoni intended his types to be 15

24 Point Bodoni Italic (24△1024) Lower case alphabet, 264 points. Code word, ZAJCI

Used in very definite ways, ways that it will well repay printers and typographers

18 Point Bodoni Italic (18△1024) Lower case alphabet, 203 points. Code word, ZAJBI

Ample leading is essential to the legibility of all the Bodoni types. Ample margins, another, particularly when the type is used in a mass. Because Bodoni is a

HOW IS ONE TO ASSESS AND EVALUATE A

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234567890($,.:;'-'?!)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△113. Lower case alphabet, 233 points. Figures, .1107. Runs in 90 channel magazine, 22 point alignment. Code word, ILAN.

LINOTYPE

HOW IS ONE TO ASSESS AND EVA

30 POINT

How is one to assess and evaluate a ty pe face in terms of its esthetic design? Why do the pace-makers in the art of printing rave o 1234567890 ($,.:;'-'?!)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△153. Lower case alphabet, 288 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 28 point alignment. Code word, ILAV.



MEMBERS OF THE LINOTYPE BODONI FAMILY

THESE display weights of the true Bodoni letter are singularly virile and attention-compelling. Each retains the inherent Bodoni character, each is an important addition to Linotype resources.

For advertising composition, general commercial work, and for headings and sub-headings within text matter, Bodoni Bold or Poster Bodoni will be found useful in any composing room. Just a note of caution: Ample leading is necessary to relieve the extra weight of each series and make reading truly comfortable.

MERGENTHALER LINOTYPE COMPANY, Brooklyn, N.Y., *Chicago, San Francisco, New Orleans,*
CANADIAN LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

BODONI BOLD–COMPARISON OF SIZES

Larger sizes are shown in A P L section

LINOTYPE

6 Point Bodoni Bold with Italic (6△156) — Lower case alphabet, 92 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12

7 Point Bodoni Bold with Italic (7△176) — Lower case alphabet, 102 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 12

8 Point Bodoni Bold with Italic (8△222) — Lower case alphabet, 118 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 12

10 Point Bodoni Bold with Italic (10△196) — Lower case alphabet, 140 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 12

12 Point Bodoni Bold with Italic (12△132) — Lower case alphabet, 158 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthe 12
HOW IS ONE to assess and evaluate a type face in terms of its esthe 12

14 Point Bodoni Bold with Italic (14△68) — Lower case alphabet, 175 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of it 12
HOW IS ONE to assess and evaluate a type face in terms of it 12

18 Point Bodoni Bold (18△165) — Lower case alphabet, 223 points. Figures, .1107

HOW IS one to assess and evaluate a type face i 12

21 Point Bodoni Bold (21△15) — Lower case alphabet, 251 points. Figures, .1245

HOW IS one to assess and evaluate a type 12

24 Point Bodoni Bold (24△121) — Lower case alphabet, 282 points. Figures, .166

HOW IS one to assess and evaluate 12

27 Point Bodoni Bold (27△1) — Lower case alphabet, 293 points. Figures, .1937

HOW IS one to assess and evaluat 12

30 Point Bodoni Bold (30△69) — Lower case alphabet, 318 points. Figures, .2075

HOW IS one to assess and eval 12

36 Point Bodoni Bold (36△65) — Lower case alphabet, 403 points. Figures, .249

HOW IS one to assess an 12

18 Point Bodoni Bold Italic (18△187) — Lower case alphabet, 224 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

21 Point Bodoni Bold Italic (21△17) — Lower case alphabet, 251 points. Figures, .1245

HOW IS one to assess and evaluate a type 12

BODONI BOLD–COMPARISON OF SIZES

Largest sizes are shown in A.P.I. set-ups

LINOTYPE

24-Point Bodoni Bold Italic (24A 14C) — Lower case alphabet 24 points — Figures — Set 14 ems

HOW IS one to assess and evaluate a 12

30-Point Bodoni Bold Italic (30A 12B) — Lower case alphabet — Figures — Set 12 ems

HOW IS one to assess and ev 12

18-Point Bodoni Bold Condensed (18A 28C) — Lower case alphabet — Figures — Set 28 ems

HOW IS one to assess and evaluate a type face in terms of 12

24-Point Bodoni Bold Condensed (24A 24C) — Lower case alphabet 24 points — Figures — Set 24 ems

HOW IS one to assess and evaluate a type face 12

30-Point Bodoni Bold Condensed (30A 18B) — Lower case alphabet 274 points — Figures — Set 18 ems

HOW IS one to assess and evaluate 12

36-Point Bodoni Bold Condensed (36A 14C) — Lower case alphabet 214 points — Figures — Set 14 ems

HOW IS one to assess and eval 12

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ' ' - — Æ Œ fb . . . fi fl ff ffi ffl æ œ £ $: :

*, . : ; ? ! ( ) * ' ' - — Æ Œ fb . . . fi fl ff ffi ffl æ œ £ $: :*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

ONE-LETTER FONTS

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f. f. f- ff. ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f. f. f- ff. ff. ff-

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f. f. f- ff. ff. ff- f ff

BODONI BOLD

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

Matrix Information—6△156. Length of lower case alphabet, 92 points. Comma, period and thin space, .0277; figures, .0553. Will run in 90 channel layout. Code word, ILYT.

TRADE LINOTYPE MARK

7 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

Matrix Information—7△176. Length of lower case alphabet, 102 points. Comma, period and thin space, .0311; figures, .0622. Will run in 90 channel layout. Code word, ZETOY.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size,

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

(One Letter Pabst)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and

(6 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

BODONI BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

10 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its goods looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He

(10-point bodoni)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyz ($£,.:;'-'?!*†‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

[illegible] Length of lower case alphabet, 140 points. Comma, period and thin space, 41[illegible]; figures, .083. Will run in 9-channel layout. Code word: IMAP.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

12
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

14
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶)*

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information—14/68. Length of lower case alphabet, 175 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, IMCU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

18
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of

(6pt. point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
12345 ($,.:;'-'?!) 67890

Matrix Information—18A165. Length of lower case alphabet, 223 points. Comparative alphabet length, [illegible] points, 120%. Will run in 20 channel layout. 16 point alignment. Code word, IMDY.

21
POINT

HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good desig 1234567890($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information · 21△15. Length of lower case alphabet, 251 points. Comma and period, .0622; thin spaces, .0277 and .083; figures, .1245. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 18 point alignment. Code word, IMEG.

LINOTYPE

24
POINT

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a ty pe face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of ty pe? What do they 1234567890($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information · 24△121. Length of lower case alphabet, 282 points. Comma and period, .0692; thin spaces, .0277 and .083; figures, .166. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 22 point alignment. Code word, IMEQ.

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? Wha 1234567890 ($,.:;'-"?!)

27 POINT

[illegible]

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

Matrix Information—.37A1. Length of lower case alphabet, 29.7 points. Comma and period, .075-1; thin space, 0.7; en, .188; figures, .1027. Will run in 7 channel layout; also caps in 34 channel auxiliary magazine and lower case except [illegible] & in cap channels of 90 channel magazine. 26 point alignment. Smallest size on which this face will [illegible] Code word ZEZEC.

LINOTYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of abcdefghijklmnopq rstuvwxyz 1234567890 ($,.:;'-"?!)

30 POINT

[illegible]

ABCDEFGHIJKLMNOPQR
STUVWXYZ&

Matrix Information—.30-12. Length of lower case alphabet, [illegible] points. Comma and period, [illegible]; thin space [illegible] figures, .2075. Will run in Display Linotypes, 72 channel layout, 28 point alignment. Code word, IMIR.

BODONI BOLD

36 POINT

How can one evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is alwa 1234567890 ($,.:;'-"?!)

(four point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvw

Matrix Information—36A65. Length of lower case alphabet, 403 points. Comma and period, .0968; thin space, .0277; figures, .249. Will run in Display Linotypes, wide 7 channel layout; also lower case in cap rule of 72 channel layout. 34 point alignment. Code word, IMIZ.

BODONI BOLD–14 *to* 72 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype



72 Point Bodoni Bold 672 (0069) Lower case alphabet, 28 points. Code word: ZACAS

It will repay a printer to see

60 Point Bodoni Bold 606 (0070) Lower case alphabet, 24 points. Code word: ZACAS

Specimen of 57 Linotype family

48 Point Bodoni Bold 487 (0067) Lower case alphabet, 18 Points. Code word: ZACAI

Of Bodoni. Analyze the various weights

42 Point Bodoni Bold 14 (0051) Lower case alphabet, 14 points. Code word: ZACAI

And sizes when you are contemplating any new

All-Purpose Linotype matrices are also available in 14, 18, 24, 30 and 36 point sizes

BODONI BOLD–84 *to* 144 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype

144 Point Bodoni Bold (144△1003) Lower case alphabet, 1746 points. Code word, ZEBED

Try a 3

120 Point Bodoni Bold (120△1003) Lower case alphabet, 1500 points. Code word, ZEBDA

Dispeed

96 Point Bodoni Bold (96△1003) Lower case alphabet, 1248 points. Code word, ZEBCU

Is greater

84 Point Bodoni Bold (84△1003) Lower case alphabet, 1110 points. Code word, ZEBBO

One year of
Ringing or

SPECIMENS IN

BODONI BOLD

and

Poster Bodoni

DINNER DANCE

The League of
of Spring Lake
you to attend t
Fall Dinner Da
OCTOB
at the Red Lion
will be a Rece
Dinner at
Tickets

BOOKS

for Christmas



Nat Lowell

Classes in Etching

a. Mondays, 7:30–9:30 p.m., beginning October 1. 15 sessions, $15.
b. Wednesdays, 4:15–6:15 p.m., beginning October 3. 15 sessions, $15.

These are studio courses in etching. Instruction is given in acid biting, drypoint, soft ground etching and aquatint. The art of printing of plates will also be taught, with the use of a professional printing press. Students provide their own materials. The classes are open to beginners and advanced students. Enrollment in each class is limited so that the student may receive ual instruction, which is really so essential to rapid advancement.

who are professionally interested in etching and require more time ing of plates and actual studio practice may make special arrange- th the instructor in charge of this course for forming a special class.

Color etching. Fridays, 4:15–6:15 p.m., beginning October 5. $8 onth. During December and January on Monday, 3:15–5:15 p.m.

class instruction will be given in the preparation of plates and the of etchings in color. A general knowledge of the technique of etch- uired for all students entering the class. Students provide their own terials. Classes visit plants under actual working conditions weekly.

OWELL. Instructor in art at Hunter College; art director, Ramapo Crafts Center, Suffern, N. Y. Studied at Art Students' League under Beckwith, Siddons Mowbray. Has executed many commissions for us scenes of New York. Represented at Newark Museum of Prints, politan Museum of Art and the Print Room at Lenox Library. Has at Brooklyn Society of Etchers, National Arts Club, Architectural Academy of Design; one man exhibition at Advertising Club.

Starts on September 15th

18
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its w 1234567890($,.:;'-'?!)

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△187. Length of lower case alphabet, 224 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. 18-point alignment. Code word, IMOB.

TRADE LINOTYPE MARK

21
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good desig 1234567890($,.:;'-'?!)

(one point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 21△17. Length of lower case alphabet, 251 points. Comma and period, .0622; thin spaces, .0277 and .083; figures, .1245. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 18 point alignment. Code word, IMOJ.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? 1234567890($,.:;‘-’??!)

24 POINT

(new point added)

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz

Matrix Information—24/147. Length of lower case alphabet, 176 points. Comma and period, 083; thin spaces, 052; [illegible], figure 1, .1245; 2 to 0, .166. Will run in Display Linotypes. 72 channel layout, [illegible] 84 channel [illegible] lower case in cap side of 90 channel magazine. 22 point alignment. Code word, IMPA.

LINOTYPE

How is one to assess and evalu ate a type face in terms of its es thetic design? Why do the pac e-make 1234567890 ($,.:;‘-’??!)

30 POINT

(new point added)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—30△123. Length of lower case alphabet [illegible] points. Comma and period, [illegible], thin spaces [illegible], figure 1798; 2 to 0, .207. Will run in Display Linotypes, wide 72 channel layout, [illegible] 84 channel [illegible] 28 point alignment. Code word, IMQE.

BODONI BOLD ITALIC–18 *to* 72 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype



72 Point Bodoni Bold Italic (72△1007) Lower case alphabet, 804 points. Code word, ZEPME

His design of

60 Point Bodoni Bold Italic (60△1007) Lower case alphabet, 669 points. Code word, ZEPLA

In 57 of the fine

48 Point Bodoni Bold Italic (48△1007) Lower case alphabet, 538 points. Code word, ZAMVO

The types which are

42 Point Bodoni Bold Italic (42△1007) Lower case alphabet, 465 points. Code word, ZAMSE

Harmony and accurate

36 Point Bodoni Bold Italic (36△1007) Lower case alphabet, 416 points. Code word, ZAMRA

Roundness of contour and

30 Point Bodoni Bold Italic (30△1007) Lower case alphabet, 351 points. Code word, ZAMPU

Distinguished contribution 25

24 Point Bodoni Bold Italic (24△1007) Lower case alphabet, 285 points. Code word, ZAMOZ

Is available in Linotype form, and in varying weights. The high or upright

18 Point Bodoni Bold Italic (18△1007) Lower case alphabet, 224 points. Code word, ZAMOT

Initial is characteristic. Bodoni, of Parma, Italy designed the types that bear his name and is one

BODONI BOLD COND.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your 1234567890 ($,.:;'-'?!)

18 POINT

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Matrix Information—18A 283. Length of lower case alphabet, 178 points. Comma, period and thin space, 0484; figures, 2478. Will run in 90 channel layout. 18 point alignment. Code word, IMUC.

LINOTYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, 1234567890 ($,.:;'-'?!)

24 POINT

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz

Matrix Information—24A 341. Length of lower case alphabet, 276 points. Comma, period and thin space, 0484; figures, 2478. Will run in 90 channel layout. 22 point alignment. Code word, IMUT.

BODONI BOLD COND.

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th abcdefghijklm nopqrstuvwxyz 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△183. Length of lower case alphabet, 274 points. Comma and period, .0692; thin spaces, .0277 and .083; figures, .1661. Will run in Display Linotypes, 72 channel layout; also caps in 24 channel auxiliary magazine and lower case in cap side of 90 channel magazine. 28 point alignment. Code word, IMVY.

LINOTYPE

36 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why abcdefghijklmnopq rstuvwxyz 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&

Matrix Information: 36△145. Lower case alphabet, 321 points. Comma and period, .083; thin space, .0277; figures, .1937. Will run in 72 channel magazine. 34 point alignment. Code word, ZENYE.

Advertising Figures

LINOTYPE

BODONI BOLD

1234567890

[illegible] Punched in normal position. Figures [illegible]. For two line 7 point. Runs in [illegible]

1234567890

[illegible] Punched in normal position. Figures, [illegible]. For two line 6 point. Runs in advertising figure channels of [illegible] magazine and in all auxiliary magazines. Code word, IMSO.

1234567890

[illegible] Punched in normal position. Figures, 1245. For two line 8 point. Runs in advertising figure channels of 24 character magazine and in 2 auxiliary magazines. Code word, IMRI.

BODONI BOLD ITALIC

1234567890

24[illegible] Punched in normal position. Figure 1, 1245; 2 to 0, [illegible]. For two line 10 point. Runs in advertising figure channels of 20 character magazine and in all auxiliary magazines. Code word, ZAFAV.

POSTER BODONI

1234567890

30[illegible]237. Punched in normal position. Figure 1, 2213; 2 to 6, 2767. For two line 12 point. Runs in Wide 14 channel auxiliary magazine. Code word, ZEKZA.

1234567890

24[illegible]201. Punched in normal position. Figure 1, 1937; 2 to [illegible]49. For two line 9 point. Runs in [illegible] 20 character magazine and in Wide 24 channel auxiliary magazine. Code word, ZAHAI.

1234567890

[illegible] Punched in normal position. Figure 1, 1893; 2 to [illegible]76. For two line 8 point. Runs in [illegible]. Code word, ZADUS.

NOTE: ***Fractions, points, cent mark, and other commercial characters are also available for these faces***

POSTER BODONI–SIZE COMPARISON

Larger sizes are shown in A P L section

LINOTYPE

8 Point Poster Bodoni with Italic (8△412) — Lower case alphabet, 146 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12

10 Point Poster Bodoni with Italic (10△327) — Lower case alphabet, 171 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its 12
HOW IS ONE to assess and evaluate a type face in terms of its 12

12 Point Poster Bodoni with Italic (12△298) — Lower case alphabet, 202 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in t 12
HOW IS ONE to assess and evaluate a type face in t 12

14 Point Poster Bodoni with Italic (14△174) — Lower case alphabet, 235 points. Figures, .1107

HOW IS ONE to assess and evaluate a type f 12
HOW IS ONE to assess and evaluate a type f 12

18 Point Poster Bodoni (18△309) — Lower case alphabet, 300 points. Figure 1, .1383; 2 to 0, .1798

HOW IS one to assess and evalua 12

18 Point Poster Bodoni Italic (18△313) — Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1798

HOW IS one to assess and evalua 12

24 Point Poster Bodoni (24△257) — Lower case alphabet, 409 points. Figure 1, .1937; 2 to 0, .249

HOW IS one to assess an 12

30 Point Poster Bodoni (30△79) — Lower case alphabet, 502 points. Figure 1, .2213; 2 to 0, .2767

HOW IS one to asses 12

36 Point Poster Bodoni (36△123) — Lower case alphabet, 612 points. Figure 1, .249; 2 to 0, .3044

HOW IS one to a 12

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ‘ ’ - — Æ Œ lb . . . æ œ £ $
, . : ; ? ! (|) * ‘ ’ - — Æ Œ lb . . . æ œ £ $

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a

8
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information—8 7/32". Length of lower case alphabet, 136 points. Comma, period and thin space, .0415; figures, .083. Will run in 90 channel layout. Code word, ZIAR.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has

10
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information—10 3/8". Length of lower case alphabet, 171 points. Comma, period and thin space, .0484; figures, .0968. Will run in 90 channel layout. Code word, ZIAZ.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design ($£,.:;'-'?!*)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 12△298. Length of lower case alphabet, 202 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, ZICA.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

14 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to t ($£,.:;'-'?!*)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 14△174. Length of lower case alphabet, 235 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, ZICO.

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic de sign? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes 1234567890 ($,.:;‘-’?!)

18 POINT

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information · 18△309. Length of lower case alphabet, 300 points. Comma and period, .68 pt; thin spaces, .0[illegible]77 and .0[illegible]3; figure 1, .1383; 2 to 0, .1798. Will run in Display Linotypes, 72 channel layout; also caps in 34 channel auxiliary [illegible] and lower case, except m and w, in cap side of 90 channel magazine. Code word, ZIDE.

LINOTYPE

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic de sign? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eye 1234567890 ($,.:;‘-’?!)

18 POINT ITALIC

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information · 14△3[illegible]. Length of lower case alphabet, [illegible] points. Comma and period, .[illegible] pt; thin spaces, .[illegible]57 and .[illegible]; figure 1, .1[illegible]; 2 to 0, .17[illegible]. Will run in Display Linotypes, 72 channel layout; also caps in [illegible] channel auxiliary magazine, lower case, except m and w, in cap side of [illegible]90 channel magazine. Code word, ZIOV.

24
POINT

HOW IS ONE TO ASSESS A
How is one to assess and ev
aluate a type face in terms
of its esthetic design? Why
do the pace-makers in the
art of printing rave over a
specific face of type? What
do they see in it? Why is it
so superlatively pleasant t
o their eyes? Good design
is always practical design.
And what they see in a go
od type design is, ($,.:;‘-’??)

(six point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&

abcdefghijklmnopqrstu
12345 vwxyz 67890

Matrix Information: 24△257. Length of lower case alphabet, 409 points. Comma and period, .0968; thin space, .0277; figure 1, .1937; 2 to 0, .249. Will run in Display Linotypes, wide 72 channel layout; also lower case in cap side of 72 channel layout. Code word, ZIED.

HOW IS ONE TO ASSE

30
POINT

How is one to assess an d evaluate a type face in terms of its esthetic design? Why do the pa ce-makers in the art of printing rave over a sp ecific face of type? Wh at do they see in it? Wh y is it so super($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNO PQRSTUVWXYZ&

abcdefghijklmnopqrs 12345 tuvwxyz 67890

36
POINT

How is one to asse
ss and evaluate a
type face in terms
of its esthetic des
ign? Why do the p
ace-makers in t 12
34567890 ($,.:;'-'??!)

(six point leaded)

ABCDEFGHIJKL
MNOPQRSTU
VWXYZ&

abcdefghijklmno
pqrstuvwxyz

Matrix Information: 36△123. Length of lower case alphabet, 612 points. Comma and period, .1522; thin space, .0277; figure 1, 249; 2 to 0, .3044. Caps pi; lower case and figures will run in wide auxiliary magazine. Code word, ZADUL.

POSTER BODONI–18 *to* 72 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype



72 Point Poster Bodoni (72△1025) Lower case alphabet, 1247 points. Code word, ZAKYO

To give 2 his types

60 Point Poster Bodoni (60△1025) Lower case alphabet, 1040 points. Code word, ZAKVA

Was a boy assisting 4

48 Point Poster Bodoni (48△1025) Lower case alphabet, 815 points. Code word, ZAKUY

His ability as a designer by

42 Point Poster Bodoni (42△1025) Lower case alphabet, 717 points. Code word, ZAKUS

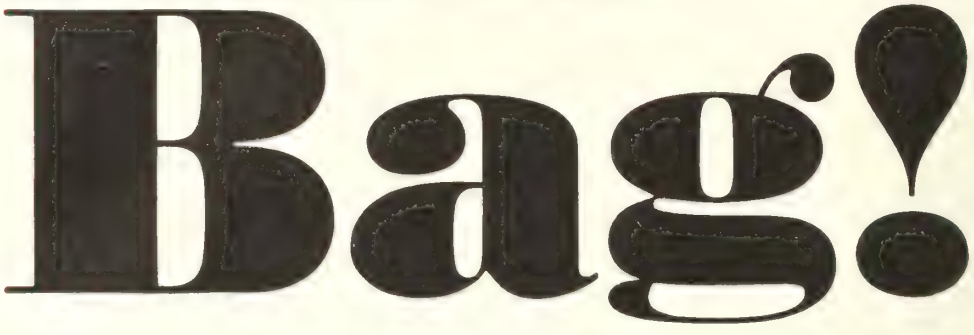
Cutting wood 9 blocks gave the

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

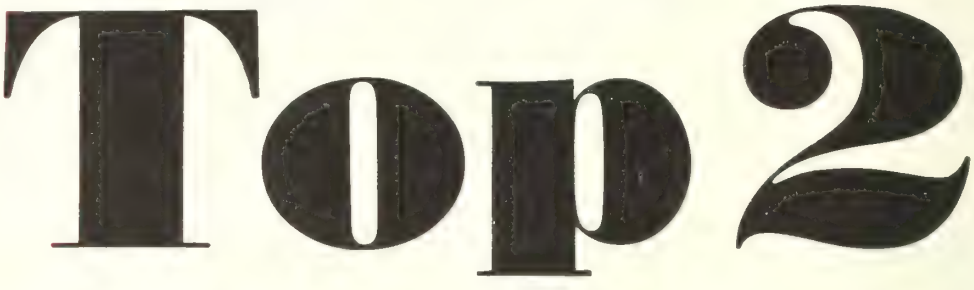
POSTER BODONI–84 *to* 144 POINT–APL

Specimens on this page are composed on the All-Purpose Linotype

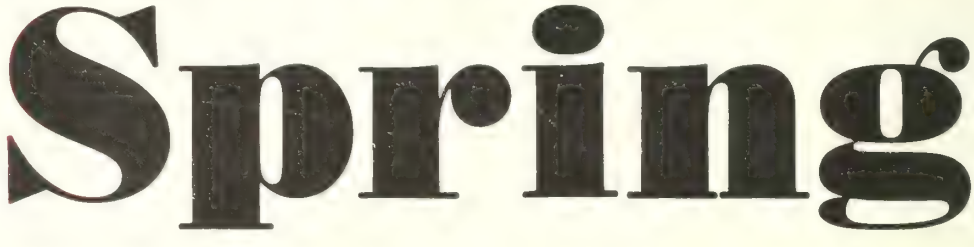
144 Point Poster Bodoni (144△1025) Lower case alphabet, 2536 points. Code word, ZEBUB



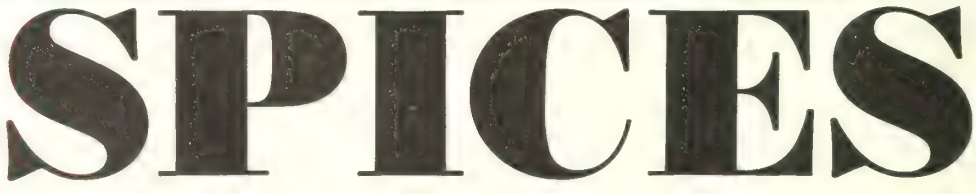
120 Point Poster Bodoni (120△1025) Lower case alphabet, 2156 points. Code word, ZEBTI



96 Point Poster Bodoni (96△1025) Lower case alphabet, 1765 points. Code word, ZEBSE



84 Point Poster Bodoni (84△1025) Alphabet, 1976 points. Code word, ZEBRA (Lower case in process of manufacture)



POSTER BODONI ITALIC–18 *to* 48 POINT–APL



Not only was Bodoni great

He made many books. Very 49

Nicely created by him. No printer in

His time equalled the type designs and his

Printed page, conquering world of European culture

All-Purpose Linotype matrices are also available in 18 point

LINOTYPE BODONI FAMILY

BODONI BOOK				BODONI				BODONI BOLD				POSTER BODONI			
A	a	*A*	*a*	A	a	*A*	*a*	**A**	**a**	***A***	***a***	**A**	**a**	***A***	***a***
B	b	*B*	*b*	B	b	*B*	*b*	**B**	**b**	***B***	***b***	**B**	**b**	***B***	***b***
C	c	*C*	*c*	C	c	*C*	*c*	**C**	**c**	***C***	***c***	**C**	**c**	***C***	***c***
D	d	*D*	*d*	D	d	*D*	*d*	**D**	**d**	***D***	***d***	**D**	**d**	***D***	***d***
E	e	*E*	*e*	E	e	*E*	*e*	**E**	**e**	***E***	***e***	**E**	**e**	***E***	***e***
F	f	*F*	*f*	F	f	*F*	*f*	**F**	**f**	***F***	***f***	**F**	**f**	***F***	***f***
G	g	*G*	*g*	G	g	*G*	*g*	**G**	**g**	***G***	***g***	**G**	**g**	***G***	***g***
H	h	*H*	*h*	H	h	*H*	*h*	**H**	**h**	***H***	***h***	**H**	**h**	***H***	***h***
I	i	*I*	*i*	I	i	*I*	*i*	**I**	**i**	***I***	***i***	**I**	**i**	***I***	***i***
J	j	*J*	*j*	J	j	*J*	*j*	**J**	**j**	***J***	***j***	**J**	**j**	***J***	***j***
K	k	*K*	*k*	K	k	*K*	*k*	**K**	**k**	***K***	***k***	**K**	**k**	***K***	***k***
L	l	*L*	*l*	L	l	*L*	*l*	**L**	**l**	***L***	***l***	**L**	**l**	***L***	***l***
M	m	*M*	*m*	M	m	*M*	*m*	**M**	**m**	***M***	***m***	**M**	**m**	***M***	***m***
N	n	*N*	*n*	N	n	*N*	*n*	**N**	**n**	***N***	***n***	**N**	**n**	***N***	***n***
O	o	*O*	*o*	O	o	*O*	*o*	**O**	**o**	***O***	***o***	**O**	**o**	***O***	***o***
P	p	*P*	*p*	P	p	*P*	*p*	**P**	**p**	***P***	***p***	**P**	**p**	***P***	***p***
Q	q	*Q*	*q*	Q	q	*Q*	*q*	**Q**	**q**	***Q***	***q***	**Q**	**q**	***Q***	***q***
R	r	*R*	*r*	R	r	*R*	*r*	**R**	**r**	***R***	***r***	**R**	**r**	***R***	***r***
S	s	*S*	*s*	S	s	*S*	*s*	**S**	**s**	***S***	***s***	**S**	**s**	***S***	***s***
T	t	*T*	*t*	T	t	*T*	*t*	**T**	**t**	***T***	***t***	**T**	**t**	***T***	***t***
U	u	*U*	*u*	U	u	*U*	*u*	**U**	**u**	***U***	***u***	**U**	**u**	***U***	***u***
V	v	*V*	*v*	V	v	*V*	*v*	**V**	**v**	***V***	***v***	**V**	**v**	***V***	***v***
W	w	*W*	*w*	W	w	*W*	*w*	**W**	**w**	***W***	***w***	**W**	**w**	***W***	***w***
X	x	*X*	*x*	X	x	*X*	*x*	**X**	**x**	***X***	***x***	**X**	**x**	***X***	***x***
Y	y	*Y*	*y*	Y	y	*Y*	*y*	**Y**	**y**	***Y***	***y***	**Y**	**y**	***Y***	***y***
Z	z	*Z*	*z*	Z	z	*Z*	*z*	**Z**	**z**	***Z***	***z***	**Z**	**z**	***Z***	***z***

Linotype

BOOKMAN

WITH ITALIC AND SMALL CAPS

FEW, IF ANY, faces possess the utility value of Bookman for advertising typography and commercial printing. It is exceptionally legible, prints well on antique, smooth finished and coated papers, and has no annoying mannerisms to distract the reader or become monotonous and tiresome by continued use.

Bookman, too, is at home with practically any style of display face. Its virile, even weight of line brings vigorous color to the page; its simple design and general clarity make it more nearly an all-purpose face than any now in use.

Bookman is a re-christening of the Old Style Antique series originated by Miller & Richard of Edinburgh in the 1850's; the italic followed about a decade later. Essentially it is a weighted form of the then popular Miller & Richard old style roman. Perhaps originally intended as a display letter for headings and subheadings, it quickly became popular, was soon used for basic texts and was widely copied by both English and American foundries.

The Linotype rendering of Bookman has been most carefully considered. A critical analysis was made of all previous designs before cutting, with weak elements in certain characters corrected. *The italic was completely redrawn* to bring it into better relation with the roman, both in design, character and width of letter. An even, harmonious gradation of color may now be noticed from 6 point through 14 point, which enables the printer to maintain a uniform page texture in varying point size composition. *Linotype Bookman* is available in eight useful sizes, each accompanied by special roman and italic small caps, all shown on following pages.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in Principal Cities of the World*

COMPARISON OF SIZES

LINOTYPE

6 Point (6△394) — Lower case alphabet, 93 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

7 Point (7△170) — Lower case alphabet, 101 points. Figures, .059

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- VBCD

8 Point (8△470) — Lower case alphabet, 110 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

9 Point (9△150) — Lower case alphabet, 119 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

10 Point (10△428) — Lower case alphabet, 132 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig VBCD

11 Point (11△132) — Lower case alphabet, 144 points. Figures, .0899

HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234
HOW IS ONE to assess and evaluate a type face in terms of its estheti VBCD

12 Point (12△444) — Lower case alphabet, 156 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its e 1234
HOW IS ONE to assess and evaluate a type face in terms of its e VBCD

14 Point (14△232) — Lower case alphabet, 186 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter VBCD

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,.:;?!()*‘’-—ÆŒfbb&£$... fifl ff ffi ffl
,.S;?!AIQO‘’-—ÆŒfb&£PL ...fiYffWM

12345 Z&:()flffiffl$æœ 67890 ;:
12345 UN:()*flffiffl$æœ* *67890* ;:

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ HKXZ&ÆŒ @ %†‡§¶–[]

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

BOOKMAN with ITALIC and SMALL CAPS

LINOTYPE

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes: "old style," and "modern." The change from old style to modern took

(two point added)

HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

(one point added)

HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist*

(one point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($ £ ,.::'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($ £ ,.:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

BOOKMAN with ITALIC and SMALL CAPS

LINOTYPE

7 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of type-founding? I think that the argument is esthetically sound. There is no common opinion about the legibil-

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

(Set in 7 point. Lower case alphabet, 30 points. Figures 0350; comma, period and thin space 0277. Runs in 90 characters per line. Code word: ZERAL.)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

LINOTYPE

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters, And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

BOOKMAN with ITALIC and SMALL CAPS

LINOTYPE

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judg-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the*

(five point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffiffl 1234567890 ($£.,:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiffffffiffl 1234567890 ($£.,:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Intertype Intermatrix 92,150. Lower case alphabet, 11½ points. Figures, 9½ set, comma, period and thin space, 9½ set. Runs in 56 brackets magazine. Code word: ZERAS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI

LINOTYPE

10 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the* nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

LINOTYPE

11 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your let-*

One point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ .,:;'-'?!*†‡§¶)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ .,:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

[illegible] 11 point [illegible] lowercase alphabet 144 points [illegible] 1082 ems, [illegible] period and thin space 0311. Runs in 90 [illegible] ABCDEFGHIJKLMNOPQRSTUVWXYZ&

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

LINOTYPE

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have*

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($ £ „.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($ £ „.:;'-'?! †‡§¶)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

LINOTYPE

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12345

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 12345

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶)

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶)

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 14/23. Lower case alphabet 186 points. Figures 1107; comma, period and thin space, 638. Runs in 90 channel magazine. Code word ZETOS.

The specimens on this page are improved in texture and fitting through the use of the Linotype "f" and other logotypes.

STAINED GLASS WORKS

ONE HUNDRED MARTIN AVENUE, CLEVELAND, OHIO

JAMES MARTIN, *Representative*

How are you going?

To find the nearest intersecting cross street to any number on the principal thoroughfares, cancel the last figure, divide by two, and add the key number.

863 Third Avenue. Cancel last figure = 86. Divide 86 by two = 43. Add the key number (10) = 53. Fifty-third Street is the nearest intersecting cross street.

3505 Broadway. Cancel las
vide by two = 175. Deduct th
= 145. One Hundred and Fort
nearest intersecting street.

Avenue A	3	Eighth Aver	
Avenue B	3	BELOW	
Avenue C	3		
Avenue D	3	Ninth Aven	
First Avenue	3	Tenth Aven	
Second Avenue	3	Eleventh Av	
Third Avenue	10	Lexington A	
Fourth Avenue	8	Madison Av	
Fifth Avenue	17	Park Avenue	
Sixth Avenue	6	Columbus A	
Seventh Avenue	12	Amsterdam	
BELOW CENTRAL PARK		Broadway	

Top Card set in 11 and 6 point Bookman with Italic. Decoration 36 point No. 130 Border Matrix

Center Mailing Card set in 14, 8 and 7 point Bookman. Heading 36 point Century Bold

Right Advertisement, text adapted from the Kimberly-Clark Company's booklet *Rotogravure—How and When to Use It.* Set in 12 point Bookman, 3 point leaded, 14 point Bookman Italic caps, 36 point Memphis Bold and 30 point Memphis Bold

BOOKMAN

AN IDEAL TYPE FOR PRINTING

ROTOGRAVURE

Rotogravure employs a screen somewhat comparable to the screen of ordinary half-tones, but it is always of the same mesh, approximately corresponding to 150 line of half-tone. In the actual printing, however, this screen is practically invisible. This effect is due to the several distinctive characteristics of rotogravure. First, to the sub-surface etching of the copper cylinder. Second, to the penetrating power of the ink itself. Third, to certain important qualities of paper by which the thin ink used in rotogravure is allowed to spread very slightly and is completely absorbed without showing through on the opposite side. This combination of absorptive power and opacity is of utmost importance, for rotogravure employs no "make-ready." Rotogravure printers always advise the use of Bookman type for the best results.

The specimens on this page are improved in texture and fitting through the use of the Linotype "f" and other logotypes.

Left: Folder set in 9 point Bookman, 1 point leaded, 36 and 24 point Gothic No. 13 caps. Decoration: 5 point No. 1303 with 3 point No. 425 matrix slides.

Center: Advertisement set in 9, 10 and 12 point Bookman with 9 and 14 point Bookman Italic, 30 point Narciss caps. Decoration: 8 point No. 413 plain rule matrix slide.

Bottom: Advertisement set in 10 point Bookman, 3 point leaded, 14 point Bookman caps, 7 point Bookman Italic. Decoration: Rule matrix slides, 2 point No. 404 and 6 point No. 1439.

CORRECT CARE OF THE TEETH

The teeth should be cleaned regularly twice a day.

First rinse the mouth well with an antiseptic mouth wash that will dislodge and destroy bacteria. Be sure it is not irritating.

Your teeth and gums need exercise as much as your body. Eat enough coarse foods to do some real chewing. Chew gum if you like; it is good for your gums.

Diet is important for tooth development, and to prevent tooth decay. The main needs of the teeth are Calcium, Phosphorus, and Vitamin D. These are, of course, particularly important for mothers and children, but every adult, too, should be sure of enough of these to supply the teeth, because when extra Calcium is needed anywhere in the body, nature may withdraw it from the store in the teeth!

Therefore include in the diet green vegetables, fruit, eggs, and above all plenty of

THREE NEW DESIGNS IN WALLPAPER

STRIPES

Rainbow stripes on a French grey background. Here is unity and balance of color and design. This paper is excellent for large bedrooms. It is suitable also for upstairs living or sitting rooms. It is one of the latest stripe designs.

FLOWER

With a flower design suggesting Japanese silk, the rich texture effect has been further carried out by printing the design on colored fabric paper. For dining, living rooms and halls.

COLONIAL

Crisp chintz in gay and graceful design inspired the conception of this pattern. Suitable for living room, hall or bedroom in a colonial period home.

PINE RIDGE PAPER COMPANY
Manufacturers of Wallpaper since 1890

PENNY AND PE LAID UP WILL BE MAN

ONLY $1 is needed to start an
All accounts of $5 and more
in the interest dividends whic
Greenfield Savings Bank has
failed to pay throughout its 9
And these dividends also draw interest.

So, in this modern age, does this Bank illustrate the truth of an old

ready at any time should he need it.

Send now for our illustrated booklet, "Banking by Mail."

Interest starts from day of deposit

THE GREENFIELD SAVINGS BANK
NINE MAIN STREET, GREENFIELD, MASS.

Linotype

CASLON

No. 137

This cutting of Caslon is larger, size for size, than Linotype Caslon Old Face, and will be found extremely useful for both book and advertising composition as well as commercial printing. Advertisers and printers generally will welcome Caslon No. 137, for it has sufficient color and weight to print clearly on coated and calendered papers —an important factor where illustrations are considered. Six useful sizes are available, each accompanied by supplementary one-letter italics and true-cut small caps.



Mergenthaler Linotype Company
Brooklyn, New York. Chicago, San Francisco, New Orleans
Canadian Linotype, Limited, Toronto, Canada

Reproduced by the Process of Courtesy of the Work

CASLON
No. 137

List of Characters

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ℔ & ℒ $ . . . fi fl ff ffi ffl
, . S ; ? ! A I Q O ‘ ’ - — *Æ Œ ℔* N ℒ P L . . . *fi* Y *ff* W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U ℭ *: ( ) fl ffi ffl $ æ œ 67890* ; :

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ H K X Z & Æ Œ @ ℅ † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

LONG DESCENDERS

g j p q y
g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra.

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

☼ Decoration used in this specimen is 6 point Border Matrix No. 82.

CASLON No. 137

7 & 8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(solid)

☼*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave*

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?!*†‡§¶) 1234567890

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 7 [illegible]168. Lower case alphabet, 90 points. Figures, 0484; comma, period and th[illegible] Runs in 9 channel magazine. Code word, ZENNO.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may

(solid)

☼*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in*

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?!*†‡§¶) 1234567890

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ ,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8[illegible]40. Lower case alphabet, 103 points. Figures, 0[illegible]3; comma, period and th[illegible]7. Runs in 9 channel magazine. Code word, ZENOM.

CASLON
No. 137
☼
9
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think

(two point leaded)

☼*The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the* nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a the-*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ „.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($ £ „.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 9△144. Lower case alphabet, 116 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZENOT.

CASLON
No. 137

10
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, the-

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 10/424. Lower case alphabet, [illegible] points. Figures, [illegible], centered, period and [illegible] Remember channel magazine. Code word, ZLNOZ.

CASLON
No. 137

11
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($ £ „.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($ £ „.:;'-'?! †‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 11△122. Lower case alphabet, 141 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZENPU.

CASLON
No. 137

12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a per-

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?! †‡§¶)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12,440. Lower case alphabet, 185 points. Figures, 6 to 7, centered, period and thin space. 4 to 1 pica. 90 channel magazine. Code word, ZEXRA.

COMPARISON OF SIZES

CASLON No. 137

7 Point (7△168) Lower case alphabet, 90 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VBCD

8 Point (8△466) Lower case alphabet, 103 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m VBCD

9 Point (9△144) Lower case alphabet, 116 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t VBCD

10 Point (10△424) Lower case alphabet, 129 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point (11△122) Lower case alphabet, 141 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD

12 Point (12△440) Lower case alphabet, 155 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234
HOW IS ONE to assess and evaluate a type face in terms of its est VBCD

LINOTYPE

Caslon Old Face

A Specimen of the Faithful Reproduction, by Linotype, of William Caslon's Original Types Now Available in a Complete Range of Sizes in Both Roman and Italic

Mergenthaler Linotype Company Brooklyn, New York.

CHICAGO, SAN FRANCISCO, NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD



William Caslon (born 1692, died 1766), *greatest of English type designers, whose letters are faithfully reproduced for machine composition in* Linotype Caslon Old Face.

LINOTYPE CASLON OLD FACE IS AUTHENTIC IN EVERY DETAIL

THESE pages which you are looking at now, are in themselves the most convincing possible proof of the fact that Linotype Caslon Old Face is an exact and faithful reproduction of the original Caslon letter, for while most of these two pages have been set on the Linotype, several of the lines are hand composed in type cast from matrices still in the possession of H. W. Caslon & Co., Ltd.

of England. If you can pick out the hand-set lines you can well feel proud of an eye that is more than usually keen, for few have made a perfect score in attempting to determine which was the original and which the copy.

Among the great type faces that form the modern printer's heritage, none has suffered more grievously than has Caslon from the efforts of succeeding generations of type founders to improve and refine what was in its original state the finest vehicle for the printed conveyance of English speech that the art of the punch-cutter has yet devised. Better than any other face, Caslon seems to adapt itself to the peculiar groupings of letters that occur in English words. Though for variety's sake we may turn from time to time to other more consciously æsthetic types, we come back again and again to the abiding comfort and simplicity of Caslon. It seems to fit our eyes, our thoughts, our moods, our habits; we feel entirely at home in Caslon.

Like most other great achievements, Caslon Old Face was a development rather than a single stroke of genius; it represents the ultimate step in an evolution of English type design that started some sixty years earlier with the importation by Dr. John Fell of some Dutch type for the use of the Oxford University Press. From that time on the Dutch influence predominated and it was upon Dutch models that Caslon's work was based. Besides his alphabets, Caslon cut a great variety of decorative units, many of which have been reproduced for use on the Linotype and are shown on another page of this folder.

These two pages are set partly in English Caslon [illegible]
in Linotype Caslon Old Face employing the long "f" [illegible]

SPECIFICATIONS. *Headings*: 24 point Caslon Old Face caps. *Text*: 18 [illegible] Caslon Old Face [illegible] upper case, two point leaded. *Legend*: 10 point Caslon Old Face, one point leaded. *Decorations*: 12 point Linotype Borders, G.60F, G.61, and [illegible] pages 402 and 404

Linotype Caslon Old Fa

6 Point (6△224) Lower case alphabet, 77 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face o 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face o VB

8 Point (8△312) Lower case alphabet, 93 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rav 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rav VB

9 Point (9△82) Lower case alphabet, 106 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of VB

10 Point (10△80) Lower case alphabet, 111 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VB

11 Point (11△76) Lower case alphabet, 122 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VB

11½ Point (11½△40) Lower case alphabet, 133 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac VB

12 Point (12△296) Lower case alphabet, 141 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th VB

14 Point (14△132) Lower case alphabet, 159 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? VB

omparison of Point Sizes

18 Point (18△169) Lower case alphabet [illegible] points. Figures. 1.67

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE

How is one to assess and evaluate a type face in terms of its estheti 12

21 Point (21△3) Lower case alphabet [illegible] points. Figures. [illegible]

HOW IS one to assess and evaluate a type face in t 12

24 Point (24△125) Lower case alphabet [illegible] points. Figures. [illegible]

HOW IS one to assess and evaluate a type fac 12

30 Point (30△125) Lower case alphabet [illegible] points. Figures. [illegible]

HOW IS one to assess and evaluate 12

36 Point (36△63) Lower case alphabet [illegible] points. Figures. [illegible]

HOW IS one to assess and e 12

18 Point Italic (18△171) Lower case alphabet, 175 points. Figures. .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA

How is one to assess and evaluate a type face in terms of its esthetic de 12

21 Point Italic (21△3) Lower case alphabet [illegible] points. Figures. [illegible]

HOW IS one to assess and evaluate a type face in term 12

24 Point Italic (24△125) Lower case alphabet, 235 points. Figures. .166

HOW IS one to assess and evaluate a type face in 12

[illegible] Small Caps (21△3) Lower case alphabet [illegible] points. Figures. [illegible]

How Is One to Assess and Evaluate a Type Face in Terms of Its

24 Point Small Caps (24△125) Lower case alphabet [illegible] points. Figures. [illegible]

How Is One to Assess and Evaluate a Type F

List of Characters in Two-Letter Fonts

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (') * ‘ ’ - — Æ Œ ﬧ & £ $ . . . ﬁ ﬂ ﬀ ﬃ ﬄ æ œ
, . S ; ? ! A I Q O ‘ ’ - — *Æ Œ ﬧ* N £ P L . . . *ﬁ Y ﬀ* W M K H

12345 Z & : ( ) ﬂ ﬃ ﬄ $ æ œ QU Qu 67890 ; ?
12345 *ʊ & : ( ) ﬂ ﬃ ﬄ $ æ œ QU Qu* *67890* ; ?

$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$ X Z & Æ Œ @ ℅ † ‡ § ¶ – [ ]

SWASH CHARACTERS

A B C D E G J K L M N P Q R T U Y &

Made in all sizes and may be ordered as extras

OLD STYLE FIGURES

1234567890 *1234567890*

Made in all point sizes, and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

SPECIAL NO 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

LONG DESCENDERS

g j p q y *g j p q y*

Made in 8, 10, 11, 12 and 14 point sizes and may be substituted for regular characters or may be ordered as an extra. These characters cast on a body size one point larger than indicated

SHORT DESCENDERS

J g j p q y 3 4 5 7 9 ( ) *g j p q y 3 4 5 7 9*

Made for all point sizes and may be substituted for regular characters, or may be ordered as an extra. These characters permit casting on a smaller body size than indicated

Caslon Old Face *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a

(solid)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 abcdefghijklmnopqrstuvwxyzfiffffifl (£$¢,.:;'"-!?*†‡§©) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiffffifl (£$¢,.:;'"-!?†‡§©) 1234567890*

Matrix Information 65,224 Lower case alphabet, 77 points. Figures, 0484, comma, period and the nonspacer. Rimmed with closed counters. Code word, IRED.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art J g j p q y

(set with short descenders on seven point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of g j p q y

(set with long descenders on nine point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And be-

(set with long descenders on nine point body)

THE SAME THING hold to shapes of lett*rs. And* your chair, *or your* letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 abcdefghijklmnopqrstuvwxyzfiffffifl (£$¢,.:;'"-!?*†‡§©) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiffffifl (£$¢,.:;'"-!?†‡§©) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information [illegible] Lower case alphabet, 93 points. Figures, [illegible], comma, period and the nonspacer. Rimmed with closed counters. Code word, IREV.

Caslon Old Face *with Italic*

NINE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of type-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker J g j p q y

(set with short descenders, on eight point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! !*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! !†‡§¶) 1234567890*

Matrix Information. 9Z82. Lower case alphabet, 106 points. Figures, 0622; comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, IREL.

Caslon Old Face *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the imple-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- J g j p q y

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m g j p q y

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! *†‡§¶) 1234567890
*1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! *†‡§¶) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix International. It's an Lowercase alphabet, '' points. Theatres ... comma period and ... Roman ... character ... zine. Code word: IRGO.

Caslon Old Face *with Italic*

ELEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected

two point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do J g j p q y

set with short descenders, on ten point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do t g j p q y

set with short descenders, on twelve point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Intertype A 11A76. Lower case alphabet, 122 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, IRHC.

Caslon Old Face *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when print-

cast on 12-point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

cast on 12-point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why g j p q y

cast with short descender, on 12-point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to per-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl (£€„.:;'?!*†‡§¶) 1234567890

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl (£€„.:;'?!†‡§¶) 1234567890*

Medium Intermediate 12 / 14 Lower case alphabet 138 points. Figures [illegible] and the space [illegible] 11-point alignment. Smallest size in which this face will [illegible] point. Combined 7/11

Caslon Old Face *with Italic*

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing)

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do g j p q y

(set with long descenders, on thirteen point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 122230. Lower case alphabet, 141 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IRIF.

Caslon Old Face *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-

How is one to assess and evaluate a type face in terms of its esthetic g j p q y

How is one to assess and evaluate a type face in terms of its esthetic d g j p q y

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?! †‡§¶)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890
1234567890 abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Caslon Old Face

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rav Jgjpqy

(with short descenders on sixteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 ($,.:;'-'?!fiflffffiffl) 1234567890

HABCDEFGHIJKLMNOPQRSTUVWXYZ& HOW IS ONE TO ASSESS AND EVALUH

(18 Point Small Caps 1152-1670 Runs in lower case, center of cap channels 1290 channel magazine)

Matrix Information 182-169 Lower case alphabet, 184 points. Figures, 1107. Runs in 90 channel magazine. 16 point alignment. Code word, IROG.

Caslon Old Face

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

10½ point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma Jgjpqy

10½ point with short descenders, one inch wide, unleaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 ($,.:;'-'?!fiffffffffl) 1234567890

Matrix Information: 21/3. Lower case alphabet 230 points. Figures, 13/3. Ruled in 3 thicknesses; also lower case and figures in 3 point. Codeword: TROX

Caslon Old Face

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and a balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

(four point leaded)

How is one to assess and evaluate any type face in terms of its esthetic design? Why do Jgjpqy

(set with short descenders on twenty-one point body)

ABCDEFGHIJKLMNOPQRSTUVWXY

abcdefghijklmnopqrstuvwxyz

1234567890 ($,.:;'-'?! fiflffffiffl) 1234567890

HABCDEFGHIJKLMNOPQRSTUVWXYZ& HOW IS ONH

24 Point Small Caps 24-12-7 Runs in cap channels of 90 channel magazine.

Matrix Information 24-12-7 Lower case alphabet, 26 points. Figures, 10. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Smallest slug on which this face will cast is 23 point. Code word, IRTA.

Caslon Old Face

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate any face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in any good design of type is, partly, its excellent practical fitness to perform its work. It has an 1234567890 1234567890

(Text point 'x' size)

ABCDEFGHIJKLMNOPQRSTU
VWXYZ&(\$,.:;‘-’?!fiflffffiffl)
abcdefghijklmnopqrstuvwxyz

Matrix Information 30*1.9 Lower case alphabet 33 points Figures 5½ Ranges in Wide [illegible] 14 channel magazine with cups and figures in Wide 34 channel auxiliary Font [illegible] Codeword 1R47

Caslon Old Face

THIRTY-SIX POINT

How can one assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the printing art still rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever practical de ($,.:;"-'?!fiflffffiffl)

(three point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwx
1234567890 1234567890

Matrix Information — 8A 81. Lower case alphabet, 428 points. Figures, 249. Runs in Wide 34-channel auxiliary magazine; also lower case in cap channels of Wide 7-channel magazine and in cap channels of 72-channel magazine, except in and p. 34-point alignment. Code word, IRVE.

CASLON OLD FACE A-P-L

FORTY-TWO POINT

How is one to evaluate and assess type faces in terms of their esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why tuv wxyz1234567890($,.:;'-'?!)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrs

A-P-L CASLON OLD FACE

FORTY-EIGHT POINT

(48△1015) Lower case alphabet, 551 points. Code word, ZAMFE

How is one to assess and evaluate a type face in terms of its esthetic de-sign? Why do the pace-makers in printing arts rave o abcdefghijklmn opqrstuvwxyz ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJ KLMNOPQRSTUV WXYZ&12345

CASLON OLD FACE A-P-L

SIXTY POINT

How is one to as-
sess or evaluate
type faces in the
terms of designs
that are $67890

(six point leaded)

ABCDEFG
HJKMNOPRS
TUVWXY

A-P-L CASLON OLD FACE

SEVENTY-TWO POINT

(72△1015) Lower case alphabet, 948 points. Code word, ZAMIF

How can one evaluate type faces in a 123

(solid)

LINOTYPE

EIGHTY-FOUR POINT

(84△1015) Lower case alphabet, 1206 points. Code word, ZEVAP

How is one to assess or evaluate 56

(solid)

SPECIMENS

showing

Caslon Old Face



Right: Envelope enclosure, set in 14 point Caslon Old Face, 4 point leaded. Display is 60 point Caslon Old Face, A-P-L. Decoration: 18 point Border Matrix No. 753.

Below: Book catalog page, printed by the Harbor Press, New York, N. Y., set in 12 point Caslon Old Face.

Lower Right: Book plate, set in 24 point A-P-L Caslon Old Face Italic and 18 point Caslon Old Face Small Caps. Decoration: 18 point Border Matrix No. 748, 2 point Matrix Slide No. 404½, and 6 point Matrix Slide No. 1520.

From writings of Ralph Waldo Emerson

human labor

through all its forms, from the sharpening of a stake to the construction of a city or an epic, is one immense illustration of the perfect compensation of the universe. Everywhere and always this law is sublime. The absolute balance of Give and Take, the doctrine that everything has its price; and, if that price is not paid, not that thing but something else is obtained, and that it is impossible to get anything without its price; this doctrine is not less sublime in the columns of a ledger than in udgets of states, in the laws of light darkness, in all the action and reaction of nature.



12

GOSSE (SIR EDMUND). Father and Son. Frontispiece. London, 1907. Uncut. $45.00

Interesting study of modern life. Gosse's outstanding contribution to modern psychological studies in literature.

HEWLETT (MAURICE). PENNELL (JOSEPH). The Road in Tuscany. Illustrations by Joseph Pennell. London, 1904. 2 vols. $25.00

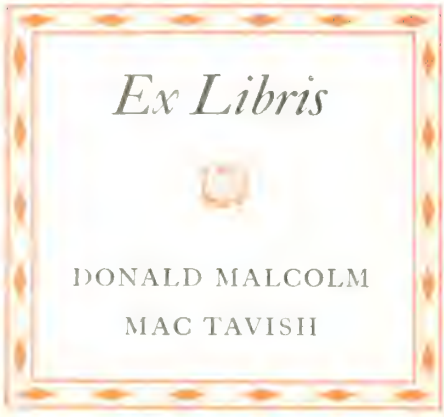
This charming work has the twofold interest of Hewlett and Pennell. With dust wrappers.

HUDSON (W. H.). Birds and Man. London, 1901. In protecting case. $225.00

A Presentation copy in original buckram inscribed on half title "To J. W. Wingrave with best wishes for 1904 from W. H. Hudson." Hudson issued a few copies in buckram for presentation purposes.

——Green Mansions. London, 1904. In half-morocco case. $300.00

Rare. A beautiful copy in its presentation binding of buckram, of which very few were issued. The life of W. H. Hudson



A-P-L CASLON O. F. *ITALIC*

EIGHTEEN POINT

(18△1016) Lower case alphabet, 182 points. Code word, ZANUJ

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ESTHETIC DESIGN? WHY D

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, and no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: may be, actually, a work of art. The same thing holds for the shapes of letters. And your chair, or your letter (if a true artist made it), will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz fifffffffffl

12345($,.:;'-'?!%)67890

CASLON O. F. *ITALIC* A-P-L

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS AND EVALU-ATE A TYPE FACE IN TERMS OF ITS E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all its parts made nicely to the right size for exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, and no waste of material and no lack of strength. And beyond that, the chair may have

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXY
abcdefghijklmnopqrstuvwxyz fifl ff ffi ffl
12345(\$,.:;'-'?!)67890

A-P-L CASLON O. F. *ITALIC*

THIRTY POINT

(30–1016) Lower case alphabet, 312 points. Code word, ZANYA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever a practical design. And what they see in good type design is, partly, its ex-cellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all its parts made nicely to the right size to ($,..:;'-'?!) 1234567890

(One point leaded)

ABCDEFGHIJKLMNOPQRSTUV WXYZ&

abcdefghijklmnopqrstuvwxyz fiflffffiffl

CASLON O. F. *ITALIC* A-P-L

THIRTY-SIX POINT

How can one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over specific faces of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in good designs

fiflffffiffl 1234567890 (\$,..:;'-'?!)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

A-P-L CASLON O. F. *ITALIC*

FORTY-TWO POINT

(42△1016) Lower case alphabet. 412 points. Code word. ZAPAF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers in the printing art rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their e fi ffffffffffl1234567890($,..:;'- '?!)

(six point leaded)

ABCDEFGHIJKLMNO PQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

CASLON O. F. *ITALIC* A-P-L

FORTY-EIGHT POINT

(48/\101e) Lower case alphabet, 457 points. Code word: ZAPAL

How can one assess and evaluate a type face in terms of its esthetic design? Why do pace makers in the art of printing rave over a specific type face? What abcdefghijklmnopqrst uvwxyz fiflffffffffl ($,..:;'-'?!)

(four point leaded)

ABCDEFGHIJK LMNOPQRSTUVW XYZ&1234567890

A-P-L CASLON O. F. *ITALIC*

SEVENTY-TWO POINT

(72△1016) Lower case alphabet, 767 points. Code word, ZEVED

How is one to as-
sess a type face in
terms of its abcd
efghjkmnpqrstu
vwxyz(,.:'?!fiffl)

two point leaded

ABCDFM
STWY&345

Caslon Old Face *Italic*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?! fiflffffifffl)
1234567890 1234567890

Matrix Information 18A 171 Lower case alphabet 12 points Figures 12/2 Runs [illegible] to point diameter Specified face on which this face will cast as 12 point Code word, IRWI

LINOTYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?! fiflffffifffl)
1234567890 1234567890

Matrix Information 21A 5 Lower case alphabet [illegible] channel magazine with caps and figures [illegible] point Code word, IRXO

Caslon Old Face *Italic*

TWENTY-FOUR POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, it may

(four point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(set with short descenders, or twenty-one point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz($,.:;'-'?!fiflffffiffl)

1234567890 1234567890

Matrix Information: 24△125. Lower case alphabet, 235 points. Figures, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Smallest slug on which this face will cast is 23 point. Code word. IRYB.

Linotype

CASLON



CASLON

LIST OF CHARACTERS IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

. , : ; ? (|) * ‘ ’ - — Æ Œ ﬅ & £ $ . . . fi fl ff ffi ffl æ œ
. , S ; ? A I Q O ‘ ’ - — *Æ Œ ﬅ* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U & *: ( ) fl ffi ffl $ æ œ* *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

LONG DESCENDERS

g j p q y
g j p q y

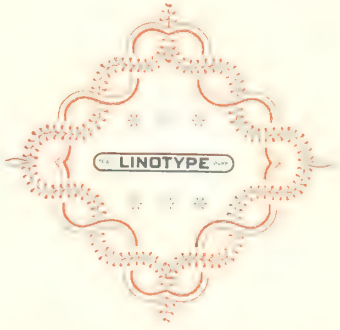
These characters may be substituted for those regularly furnished with a font, if so directed, or they may be added as an extra.

ONE-LETTER ITALIC LOGOTYPES

EA PA TA VA WA YA Th Wh

TWO-LETTER LOGOTYPES

F. P. Tr T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.
F. P. Tr T. Va Ve Vo V. Wa We Wo W. Ya Ye Yo Y.



CASLON

COMPARISON OF SIZES

7 Point (7/9)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing VBCD

8 Point (8/9)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

9 Point (9/10)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VBCD

10 Point (10/11)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

11 Point (11/12)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

12 Point (12/13)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi VBCD

14 Point (14/15)
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its estheti 1234
HOW IS ONE to assess and evaluate a type face in terms of its es VBCD

36 Point (36/40)
HOW IS one to assess and ev 12

18 Point Italic (18/20)
HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in ter 12

24 Point Italic (24/27)
HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a ty 12

30 Point Italic (30/33)
HOW IS one to assess and ev 12

CASLON

SEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art g j p q y

(Set with short descenders on six point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 7△8. Lower case alphabet, 94 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IPAR.

LINOTYPE

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suita-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(Set with long descenders on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 7△8. Lower case alphabet, 108 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IPAR.

CASLON

NINE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written let-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!) 1234567890*

Matrix Information 9218 Lower case alphabet, 114 points, 2 figures, 6e5 ; comma, period and thin space, 6321 Ruled in 6e5 and 6321 and one zinc Code word: IPBE

LINOTYPE

TEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so su g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!) 1234567890*

Matrix Information 1043 Lower case alphabet, 114 points, 2 figures, 6e5 ; comma, period and thin space, 6321 Ruled in 6e5 and 6321 and one zinc Code word: IPCI

CASLON

ELEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PR
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the

(Ten point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? Wha g j p q y

Set with long descenders on twelve point body

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix [illegible] : Lower case alphabet, 141 points. Figures, .084; comma, period and thin space, .042. Runs in 90 channel magazine. Code word, HPDO.

CASLON

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of ty g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£.,:;'-`?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£.,:;'-`?!†‡§¶) 1234567890*

Code word: IPEB

CASLON

FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov g j p q y

(Set with long descenders on fifteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345 ($£,.:;'-'?!*†‡§¶) 12345
abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345 ($£,.:;'-'?! †‡§¶) 12345

Matrix Information: 14△34. Lower case alphabet, 181 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IPFU.

LINOTYPE

THIRTY-SIX POINT

How is one to assess abcdefgh
ijklmnopqrstuvwxyz ($,.:;'-'?!)
ABCDEFGHIJKLMNOP
QRSTUVWXYZ&12345678

Matrix Information: 36△147. Lower case alphabet, 411 points. Figures, .249. Runs in Wide 72 channel magazine; also lower case, except m and p, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZEPOB.

CASLON

EIGHTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasan ab cdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890

(two point leaded)

Matrix Information 18/385. Lower case alphabet, 227 points. Figure 1, [illegible] Pica. Wide 7-channel magazine, [illegible] cap channels set 90-channel magazine with caps and figures in 7-channel and [illegible]. Code words, ZUPUT.

LINOTYPE

TWENTY-FOUR POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)

(solid)

Matrix Information 24/335. Lower case alphabet 309 points. Figure 1, [illegible] Pica. Wide 7-channel magazine, [illegible] except [illegible] and w, in cap channels set 90-channel magazine with caps and figures in Wide 7-channel [illegible]. Code words, ZUPUT.

LINOTYPE

THIRTY POINT

How can one assess and evaluate a type face in terms of its abcdefg hijklmnopqrstuvwxyz ($,.:;'-'?!)

(solid)

ABCDEFGHIJKLMNO PQRSTUVWXYZ& 123456

Matrix Information 30/255. Lower case alphabet [illegible] points. Figure [illegible] Pica. Wide 7-channel magazine, [illegible] except [illegible] in cap channels set 90-channel magazine with caps and figures in Wide 7-channel [illegible]. Code words, ZUPUT. [illegible] will cast as 29 point. Code word, ZUPUT.

SPECIMENS OF

CASLON

Right: Book page, set in 11 point Caslon, 2 point leaded. Title, 30 point Caslon Old Face Italic, A-P-L; chapter number, 14 point Caslon small caps; initial, 36 point Caslon Old Face. Decoration 18 point Border Matrix 7-11L and 7-11R. Matrix Slide 2 point 404.

Below: Envelope stuffer, set in 12 point Caslon, 2 point leaded. Display is 18 point Caslon No. 3. Decoration: 6 point Matrix Slide 1314a and 1314b.

Lower right: Card, set in 10 point Caslon and 10 point Caslon Italic. Decoration: 6 point Universal Astronomical Sign, O.L., Character No. 44 and 2 point Matrix Slides 403 and 404½.

THE ART OF ALL ARTS

After the prime necessities of life nothing is more precious to us than BOOKS. The art of *typography,* their creator, renders a signal service to society and lends it valuable support, serving, as it does, to educate the citizen, to widen the field for the progress of sciences and arts, to nourish and cultivate the mind, to elevate the soul, and, generally, taking upon itself to be the messenger and interpreter of wisdom and truth. It is, in fine, portrayer of mind. Therefore we may call it essentially the art of all arts and the science of all sciences.

FOURNIER—"ON TYPEFOUNDING"

Printing in America

CHAPTER VII

THE FIRST ISSUE from the first press in British America is said to have been "The Freeman's Oath," which was printed on a small half-sheet. No copy of this has come down to us, nor have we any copy of the second issue of this press, which is supposed to have been "An Almanac for the year 1639, made for New England by Mr. William Peirce, Mariner." This volume, so far as we know, was the first book printed in the English Colonies. "The Bay Psalm Book," printed in 1640, which is the earliest example of Colonial book-printh we possess, shows poor punctuation and typographical errors; the presswork, howxcellent, which would seem to indicate that Day—at that time proprietor of the press—sman rather than an all-round printer. The an octavo and contains 147 leaves without nly ten copies are known to be in existence, llectors have recorded four only as perfect. e year 1668 the equipment brought to this Stephen Day became so worn that Samuel

THE TRIDENT GRILL
69 DUNE ROAD, AMAGANSETT

Amagansett 385 · Specializing in Shore Dinners

Linotype
CASLON
No. 2

MORE THAN 200 years ago, William Caslon cut the famous founts which bear his name. Linotype CASLON OLD FACE is a faithful replica of those original types—faithful in weight, curves, shapes and all details.

Among the many refinements of the original Caslon type is Linotype CASLON No 2. It is practically identical with the original in color, though the face is larger on the body. The capitals as well as the lower case letters have been smoothed somewhat, descenders are not so long. Five sizes are available: 6, 8, 10, 11, and 12 point, each displayed on the following five pages.

LINOTYPE

CASLON No. 2

COMPARISON OF SIZES

6 Point (6△202) — Lower case alphabet, 83 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a VBCD

8 Point (8△260) — Lower case alphabet, 102 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art VBCD

10 Point (10△260) — Lower case alphabet, 127 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

11 Point (11△112) — Lower case alphabet, 139 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they se 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

12 Point (12△74) — Lower case alphabet, 151 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi VBCD

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,. : ; ? ! (|) * ' ' - — Æ Œ ℔ & £ $ . . . fi fl ff ffi ffl æ œ
,. S ;? ! A I Q O ' ' - — Æ Œ ℔ N £ P L . . . fi Y ff W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 *Z & : ( ) fl ffi ffl $ æ œ* *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

LONG DESCENDERS

g j p q y
g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

CASLON No. 2

SIX POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKE IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifl 1234567890 (&£.,-:;'?!*†§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifl 1234567890 (&£.,-:;'?!†§¶) 1234567890*

Matrix Book number 1607. Lower case alphabet, 8 points. Figures, 1484; centsal, period and their spaces, etc. Ruling in one channel [illegible] Code word, LPOD.

LINOTYPE

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifl 1234567890 (&£.,-:;'?!*†§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifl 1234567890 (&£.,-:;'?!†§¶) 1234567890*

Matrix Book number 1608. Lower case alphabet, 10 points. Figures, [illegible] centsal, period and their spaces, etc. Ruling in one channel [illegible] Code word, LPOA.

CASLON No. 2

TEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it. Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ove g j p q y

(set with 1 or 2 descenders on eleven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

(Lower case alphabet, 27 points, Ligatures, fig's, comma, period and thin space. 34½ Ems in 30 channel magazine, adjusted 11PS)

CASLON No. 2

ELEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$,.:;'-'?! †‡§¶) 1234567890

CASLON No. 2

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do

(Two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? g j p q y

(Set with long descenders on thirteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456789 ($ £ „ . : ; ‘ - ’ ? ! * † ‡ § ¶) 123456789
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123456789 ($ £ „ . : ; ‘ - ’ ? !) 123456789

Matrix Information. 12 set. Lower case alphabet, 1-1 justifies. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IPTI.

Caslon Bold FAMILY

CASLON BOLD · CASLON No. 3
CASLON BOLD CONDENSED

For decades Caslon No. 3, commonly known as Caslon Bold, has proved its worth as an almost universal bold face. It is sturdy in design, clear and legible, prints well on any kind of stock. It has no mannerisms to prevent its use with a variety of body faces, harmonizes suitably with other Caslon faces, and with Old Style Antique, when a roman and bold combination is desired. This specimen folder shows the size range of Caslon No. 3, its accompanying Caslon No. 3 Italic, and the Caslon Bold Condensed —a companion narrower form of letter.



TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK. New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. *Representatives in the Principal Cities of the World*

LIST OF CHARACTERS IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl œ æ
, . S ; *?* *!* A I Q O ‘ ’ - — *Æ Œ ﬧ* N £ P L . . . *fi* Y *ff* W M H K

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *&* *: ( ) fl ffi ffl $ æ œ* *67890* ; :

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ ‰ † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*

Made in all sizes and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W.
Ya Ye Yo Y.
Ya Ye Yo Y.

CASLON No. 3

LINOTYPE

5 Point (5△285) Lower case alphabet, 2[illegible] points. Figures, .047
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the price-makers in the art of printing rive ox 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing race VBCD

6 Point (6△240) Lower case alphabet, [illegible] points. Figures, .0434
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar VBCD

7 Point (7△144) Lower case alphabet, [illegible] points. Figures, .0[illegible]
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make VBCD

8 Point (8△208) Lower case alphabet, [illegible] points. Figures, .[illegible]
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

9 Point (9△130) Lower case alphabet, 124 points. Figures, .0[illegible]2
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

10 Point (10△180) Lower case alphabet, 139 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△120) Lower case alphabet, 165 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of it VBCD

14 Point (14△54) Lower case alphabet, 193 points. Figures, .0968
HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t VBCD

18 Point (18△90) Lower case alphabet, [illegible] points. Figure 1, [illegible], .166
HOW IS one to assess and evaluate a ty 12

24 Point (24△175) Lower case alphabet, 347 points. Figure 1, .1798; 2 to 0, .2075
HOW IS one to assess and eva 12

30 Point (30△113) Lower case alphabet, 421 points. Figure 1, .2213; 2 to 0, .249
HOW IS one to assess a 12

18 Point Italic (18△215) Lower case alphabet, 271 points. Figure 1, .1522; 2 to 0, .1798
HOW IS one to assess and evaluate a 12

24 Point Italic (24△177) Lower case alphabet, 350 points. Figure 1, .1798; 2 to 0, .2213
HOW IS one to assess and 12

30 Point Italic (30△115) Lower case alphabet, 411 points. Figure 1, .2075; 2 to 0, .249
HOW IS one to assess a 12

Larger sizes shown in A-P-L section

CASLON BOLD

5 Point (5△38) — Lower case alphabet, 90 points. Figures, .046

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

6 Point (6△410) — Lower case alphabet, 100 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

CASLON BOLD CONDENSED

14 Point (14△117) — Lower case alphabet, .169 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its 1234

18 Point (18△163) — Lower case alphabet, 203 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How is one to assess and evaluate a type face in term 12

24 Point (24△119) — Lower case alphabet, 250 points. Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a type f 12

30 Point (30△67) — Lower case alphabet, 306 points. Figure 1, .1522; 2 to 0, .2075

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate 12

36 Point (36△143) — Lower case alphabet, 390 points. Figure 1, .1798; 2 to 0, .249

HOW IS one to assess an 12

Larger sizes shown in A-P-L section.

CASLON BOLD EXTRA CONDENSED

24 Point (24△297) — Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE 12

30 Point (30△219) — Caps, figures and points only. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE 12

CASLON BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? W

5 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written pat-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves,
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶')
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!†‡§¶')*

Matrix Intermatic [illegible] Lower case alphabet [illegible] points [illegible] channel magazine Code word, ZITOI

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place,
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶')
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!†‡§¶')*

Matrix Intermatic [illegible] Lower case alphabet [illegible] points [illegible] channel magazine Code word, ZITOI

CASLON No. 3

5 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.::'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 5½/8. Lower case alphabet, 70 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAHIY.

LINOTYPE

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts

(one-letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6½/10. Lower case alphabet, 83 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IPUF.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

7 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suita-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffffiffl 1234567890 ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfifflffffiffl 1234567890 ($£„.:;'-'?!) 1234567890

Matrix Ins. number [illegible] Lower case alphabet, [illegible] points. Lower [illegible], [illegible], [illegible] channel magazine. Code word: ZAPZA

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be,

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffffiffl 1234567890 ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfifflffffiffl 1234567890 ($£„.:;'-'?!) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix [illegible] Lower case alphabet, [illegible] points. [illegible] channel [illegible]. Code word: IPVO

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information—10△180. Lower case alphabet, 124 points. Figures, .0922; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZARAN.

LINOTYPE

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!) 1234567890

ONE-LETTER ITALIC SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TELE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information—10△180. Lower case alphabet, 124 points. Figures, .0922; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IPWU.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters;

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£„.:;'-'?!*†‡§¶)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£„.:;'-'?!†‡§¶)*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TY FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or letter (if a true artist made it)

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&($£,.:;)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&($£,.:;)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678 12345678
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678 12345678

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 14-74. Lower case alphabet, 193 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, HPYG

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see

18 POINT

Matrix Information 1 2 3 Lower case alphabet [illegible] Digits 1 [illegible] Points [illegible] lower case in cap channels of 96 channel magazine with caps and figures in 84 channel auxiliary magazine. Upper case alignment Code word: IPYX.

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do many pace-makers in the art of printing rave over specific type faces? What do they s ($,.:;'-'?!fiflffffiffl)

24 POINT

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information 2 1 2 5 Lower case alphabet 242 points Lowercase [illegible] Points in W. [illegible] channel magazine; alphabet lower case in cap channels of 72 channel [illegible] with caps and figures in W. [illegible] channel auxiliary magazine. Upper case alignment Code word: IPZA.

30 POINT

HOW IS ONE TO ASSES

How can one evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so pleasant to their eyes? Good design 1234567890

six point leaded

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyz ($.,:;'-'?!fiflffffiffl)

Matrix Information 30A113. Lower case alphabet, 421 points, Figure 1, 2213; 2 to 0, 249. Runs in Wide 72 channel magazine; [illegible] except I and w, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary [illegible] Codeword, IRAC.

72 Point Caslon No. 3 (72△1080) Lower case alphabet, [illegible] points Code word ZALIR

Fine bag 7

60 Point Caslon No. 3 (60△1080) Lower case alphabet, [illegible] points Code word ZALIK

Crystal is on Sale daily 46

48 Point Caslon No. 3 (48△1080) Lower case alphabet, 672 points Code word ZALID

Lower than any price since 1923

42 Point Caslon No. 3 (42△1080) Lower case alphabet, [illegible] points Code word ZALIC

Bargain values are Offered for 5 days

36 Point Caslon No. 3 (36△1080) Lower case alphabet, [illegible] points Code word ZALIA

The fashion parade is presented at 8:30 p.m.

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24 and 30 point sizes

18 POINT

HOW IS ONE TO ASSESS AND EV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical design. And what they

(four point leaded)

Matrix Information—18△17. Lower case alphabet, 271 points. Figure 1, .1522; 2 to 0, .1708. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 18 point alignment. Code word, IRAT.

24 POINT

HOW IS ONE TO ASSESS A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over specific type faces? What

($,.:;'-' ?!fiflfffffiffl) 1234567890

(four point leaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—24△17. Lower case alphabet, 370 points. Figure 1, .17[illegible], 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IRBY.

HOW IS ONE TO ASSES

30 POINT

How is one to evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so pleasant to their eyes? Good desig 1234567890

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrstuv
wxyz ($,..:;'-'?!fiflffffiffl)

Matrix Set Position 26.11". Lower case Alphabet 4.3 pounds. Figure [illegible]. Point System. Width [illegible] Pica. Weight [illegible] Pica. Set solid. Caps and lower case. Except [illegible] lower case [illegible]

72 Point Caslon No. 3 Italic (72△1009) Lower case alphabet, 1033 points. Code word, ZEHUV



Big type 4

60 Point Caslon No. 3 Italic (60△1009) Lower case alphabet, 839 points. Code word, ZEHUN

Camping kit Has 3 handy

48 Point Caslon No. 3 Italic (48△1009) Lower case alphabet, 676 points. Code word, ZALOF

Sport dresses of Crepe in size 18

42 Point Caslon No. 3 Italic (42△1009) Lower case alphabet, 591 points. Code word, ZALNU

Gym trunks of fine Satin priced at $2

36 Point Caslon No. 3 Italic (36△1009) Lower case alphabet, 495 points. Code word, ZALMO

Dinner set. 65 pieces Saturday only $7.90

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24 and 30 point sizes

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!fiflffffiffl) 1234567890

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYP
FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!fiflffffiffl)

24 POINT

HOW IS ONE TO ASSESS AND EVALUA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

(four point leaded)

Matrix Information - 24A119. Lower case alphabet, 240 points. Figure 1, .1245; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IPIC.

30 POINT

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific face of type? What do they see ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information - 30A67. Lower case alphabet, 306 points. Figure 1, .1522; 2 to 0, .2075. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Code word, IPIT.

HOW IS ONE TO ASSESS

36 POINT

How is one to evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJK
LMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwx
1234567890

Matrix Information—36A143. Lower case alphabet, 390 points. Figure 1, 1746; 3 to £, 242. Roman Wide 5 channel version; also lower case in cap channels of 12 channel unit with caps and figures in Wide 14 channel version; new 2 code word, ZENTI.

72 Point Caslon Bold Condensed (72△1014) Lower case alphabet, 816 points. Code word, ZAMAC



Ivory chip set In a gift box 2

60 Point Caslon Bold Condensed (60△1014) Lower case alphabet, 664 points. Code word, ZALZO

Men's gloves are Selling for $1.69

48 Point Caslon Bold Condensed (48△1014) Lower case alphabet, 519 points. Code word, ZALVU

Jersey suit has a neat Matching hat. Size 18

42 Point Caslon Bold Condensed (42△1014) Lower case alphabet, 456 points. Code word, ZALUZ

Porch sets of 5 pieces in Maple are $34.75 while

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE- 24 POINT
SIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? GOOD DESIGN $1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix list number 24[illegible]7. Caps, figures and points only. Escapes 21-7. Ranges [illegible] decimal notation [illegible] point [illegible]. Code word, ZATIL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 30 POINT
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER SPE-CIFIC FACES OF TYPE? WHAT DO THEY SEE IN THEM? WHY ARE THEY $1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix list number 30[illegible]270. Caps, figures, [illegible] points only. Escapes [illegible] Ranges [illegible] decimal notation [illegible] Code word, ZATIS.

CHART OF SIZE RANGE

Caslon Bold Family

CASLON No. 3

5 If you print enough with care and attention
6 If you print enough with care and att
7 If you print enough with care and
8 If you print enough with care a
9 If you print enough with car
10 If you print enough with
12 If you print enough w
14 If you print enoug
18 If you print e
24 If you prir
30 If you pr
APL 36 If you p
APL 42 If yop
APL 48 If yo
APL 60 If ye
APL 72 Iyn

CASLON No. 3 ITALIC

5 *If you print enough with care and attention*
6 *If you print enough with care and att*
7 *If you print enough with care and*
8 *If you print enough with care a*
9 *If you print enough with car*
10 *If you print enough with*
12 *If you print enough w*
14 *If you print enoug*
18 *If you print e*
24 *If you prir*
30 *If you pr*
APL 36 *If you p*
APL 42 *If yop*
APL 48 *If yoe*
APL 60 *If ye*
APL 72 *Iyn*

CASLON BOLD with ITALIC

If you print enough *with care and at* 5
If you print enough *with care and* 6

CASLON BOLD CONDENSED

If you print enough v 14
If you print enou 18
If you print en 24
If you print 30
If you pr 36
If you p APL 42
If you p APL 48
If yoe APL 60
If yo APL 72

SUMMER VACATIONS

THE HUDSON RIVER RAILROAD

Along the banks of the beautiful Hudson River

The urge to save is an inherent American characteristic. Since the early days of this nation we, as a people, have constantly striven toward that end. First we shortened routes for horse-drawn traffic, and lessened the weeks required to cross the continent. Then came the railroad, with its direct lines

Above Advertisement, set in 10 point Caslon No. 3, one point leaded. Display set in 30 and 12 point Caslon No. 3 caps, with 10 point Caslon No. 3 Italic.

LINOTYPE

Below Tag, set in 18 point Caslon Bold Condensed, 8 point Caslon No. 3 and 72 point Caslon Bold Condensed, A-P-L. Decoration: 6 point Border Matrices, No. 102, and 5 point Tapered Dash. Matrix Slide No. 95

Safety TRADE MARK *Comfort*

Aviation has already taken its place as a great industry—and is unquestionably the fastest-growing industry of all. Almost overnight the United States has awakened to the importance of aerial transportation; separate manufacturers of planes and engines have joined in gigantic industrial combinations; output has doubled, trebled, quadrupled . . . and the demand surges forward faster than men can be found to operate them.

ACE AEROPLANE COMPANY

♦ *STURDY CONSTRUCTION, EASY TO HANDLE*

★M&A★

MAY & ALLEN SOFT COLLARS

25c

Extra stitching in the band prevents wrinkling

Above Marking card, set in 7 point Caslon No. 3, two point leaded, and 9 point Caslon No. 3 Bold and 18 point Caslon No. 3 caps. Decoration: 24 and 12 point Playing Card Characters No. 135.

SAIL

Broad reaches and steady breezes to delight the heart of the sailing skipper. Day cruising possibilities without limit for the yachtsman. Not only the Chesapeake for his playgrounds, but also the York River, the James, the Rappahannock, the Potomac, Hampton Roads and the broad Atlantic. As a center for sail boating, Yorktown is perfect. There is no finer sail boat than the "Anchor."

ANCHOR SAIL BOAT CO.
386 NORTH SHORE BOULEVARD
PORTLAND, MAIN

Above: Advertisement, set in 10 point Caslon No. 3, two point leaded. Display, 60 and 7 point Caslon No. 3 Italic caps and 10 and 9 point caps. Decoration: Matrix Slide, 8 point No. 141.

Below: Shipping label, set in 24 and 18 point Caslon Bold Condensed, and 8 point Caslon No. 3. Decoration: Border Matrices, 6 point No. 102; Matrix Slide, 36 point No. 7003.

★ ★ ★ ★ ★ ★ ★ ★ ★ ★ ★

For_____



POSTMASTER: *Return and forwarding postage guaranteed*

LIBERTY MANUFACTURING CORP.
500 LIBERTY AVENUE *(corner Main Street)*, LIBERTY, NEW YORK

HOMER•

• *World's Best* Not only is the Homer Piano Accordion an instrument of tremendous popularity but it is surprisingly easy to play. No years of study and practice are required to become a proficient player, and the Instruction Book furnished free with every Homer instrument, provides a simple and complete course of instruction.

Homer Piano Accordions are widely acclaimed for their beauty of tone, mechanical perfection and ease of playing—so look for the Homer name and the Homer guarantee.

I. HOMER, Inc., 468 Queen Street, Toronto

I. HOMER, Inc., Dept. SIP, 468 Queen St.
Please send your Piano Accordion Catalog.

Name

Address

City ..... State .....

Address all inquiries to
HOMER & COLE, Ltd., 468 Queen Street, Toronto

Above: Advertisement, set in 5 and 6 point Caslon Bold; 48 point Caslon Bold Condensed; 5, 6 and 12 point Caslon No. 3.

Below: Label, set in 36, 24, 14 and 12 point Caslon No. 3. Decoration: Border Matrices, 24 point No. G-71.

ORANGE
FRUIT JUICE

SOUTHWESTERN FRUIT CO.
CALIFORNIA, U. S. A.

LINOTYPE

CENTURY

FAMILY



MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS

CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

COMPARISON OF SIZES *with* ITALIC *and* SMALL CAPS

4 Point Century Expanded with Gothic No. 16 (4△2) Lower case alphabet, 78 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific 1234

6 Point (6△42) Lower case alphabet, 95 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

7 Point (7△88) Lower case alphabet, 107 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

8 Point (8△76) Lower case alphabet, 119 points. Figures, .063

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- VBCD

9 Point (9△58) Lower case alphabet, 128 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th VBCD

10 Point (10△16) Lower case alphabet, 142 points. Figures, .077

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

11 Point (11△104) Lower case alphabet, 149 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig VBCD

12 Point (12△22) Lower case alphabet, 162 points. Figures, .091

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

14 Point (14△88) Lower case alphabet, 194 points. Figures, .1037

HOW IS ONE to assess and evaluate a type face in terms of 1234

HOW IS ONE to assess and evaluate a type face in terms of VBCD

18 Point (18△14) Lower case alphabet, 228 points. Figures, .1107

HOW IS one to assess and evaluate a type face in ter 12

HOW IS one to assess and evaluate a type face in ter 12

18 Point (18△123) Lower case alphabet, 229 points. Figures, .1107

HOW IS one to assess and evaluate a type face in ter 12

24 Point (24△137) Lower case alphabet, 300 points. Figures, .1522

HOW IS one to assess and evaluate a ty 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ ſb & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - — *Æ Œ ſb* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U & : ( ) *fl ffi ffl $ æ œ 67890* ; :

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ ℅ † ‡ § ¶ – [ ]

ONE-LETTER ITALIC LOGOTYPES, SPECIAL NO. 5

f fi fl af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Available in 6, 7, 8 and 9 point sizes only

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

4 POINT *with* GOTHIC NO. 16

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (i.e., via the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an imple-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£. ;.-'*') 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£. ;.-'*') 1234567890

Matrix Information. 4[' Lower case alphabet, 28 points. Figures 0434; comma period and thin space, 0247. Runs in 90 channel magazine
Code word, ZUFRU

LINOTYPE

6 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, pro-

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine
(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£. ;.-'*') 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£. ;.-'') 1234567890*
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information. 4[' Lower case alphabet, 28 points. Figures 0434; comma, period and thin space, 0247. Runs in 90 channel magazine
Code word, IRYJ.

7 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 7∠88. Lower case alphabet, 107 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IRZU.

TRADE LINOTYPE MARK

8 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPEC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 8∠26. Lower case alphabet, 119 points. Figures, .063; comma, period and thin space, .0315. Runs in 90 channel magazine. Code word, ISAD.

9 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a the-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*
abcdefghijklmnopqrstuvwxyz ABCDEFGHIJKLMNOPQRSTUVWXYZ&

10 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written pat-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 10/12. Lower-case alphabet: 142 points. Figures: 077, comma, period and thin space: 0385. Runs in 90 channel magazine. Code word: ISBU.

11 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

12 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Small Cap Figures

HH1234567890HH

Matrix Information—12/12. Lower case alphabet, 162 points. Figures, 102, comma, period and thin space, 0485. Runs in 90 channel magazine. Code word: 18CY.

14 POINT *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 123456
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 123456

18 POINT TWO-LETTER *(with Italic)*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its ex-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($,.:;-"?!)123456
abcdefghijklmnopqrstuvwxyzfiflff ffiffl($,.:;-"?!)123456

Matrix Information—18/44. Lower case alphabet, 228 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZICZI.

TRADE LINOTYPE MARK

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its ex-

cellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its

(two point leaded)

Matrix Information—18/123. Lower case alphabet, 529 points. Figures, 1107. Runs in 90 channel magazine. Code word, ISEE. Also available in two-letter matrices as Century Bold with Century Expanded 18/660. Code word, ZIEVE.

24 POINT

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the correct size to do exactly the work that this fine chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no deficiency in strength. An ($,.:;'-'?!fiffffffiffl) 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXY

abcdefghijklmnopqrstuvwxyz

COMPARISON OF SIZES *with* CENTURY BOLD

6 Point (6△94) Lower case alphabet, 95 points. Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234

7 Point (7△80) Lower case alphabet, 110 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

8 Point (8△122) Lower case alphabet, 119 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

9 Point (9△72) Lower case alphabet, 133 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

10 Point (10△112) Lower case alphabet, 142 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

11 Point (11△70) Lower case alphabet, 152 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

12 Point (12△64) Lower case alphabet, 164 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△20) Lower case alphabet, 194 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijk'mnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ‘ ’ - — Æ Œ lb & £ $ . . . fi fl ff ffi ffl æ œ
, . : ; ? ! (|) * ‘ ’ - — Æ Œ lb & £ $ . . . fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

TRADE LINOTYPE MARK

COMPARISON OF SIZES *with* CENTURY BOLD ITALIC

10 Point (10△226) Lower case alphabet, 147 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

12 Point (12△166) Lower case alphabet, 170 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234

14 Point (14△102) Lower case alphabet, 202 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

6 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro- **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

Matrix Information 6/264 Lower case alphabet 6 points Figures, 0123456789 comma, period and thin space, 6/72 Ems in 30 Linotype picas Code word: 18GI

TRADE LINOTYPE MARK

7 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

Matrix Information 7/280 Lower case alphabet 7 points Figures, 0123456789 comma, period and thin space, 7/84 Ems in 30 Linotype picas Code word: 18HO

LINOTYPE MARK

8 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information 8/312 Lower case alphabet 8 points Figures, 0123456789 comma, period and thin space, 8/96 Ems in 30 Linotype picas Code word: 18IN

9 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?**

(two point leaded)

Matrix Information 9△72. Lower case alphabet, 133 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ISJU

TRADE LINOTYPE MARK

10 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in**

(two point leaded)

Matrix Information 10△11. Lower case alphabet, 142 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ISKY

TRADE LINOTYPE MARK

11 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflfffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflfffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information 11△70. Lower case alphabet, 152 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ISOH.

12 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, be-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information 1 y 64 Lower case alphabet 164 points Figures, 0's, comma, period and thin space 041 Runs in 9/5 channel magazine Code word ISOZ

TRADE LINOTYPE MARK

14 POINT *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567

Matrix information [illegible] Lower case alphabet [illegible] points [illegible] Runs in [illegible] channel magazine Code word ISUB

COMPARISON OF SIZES *with* CHELTENHAM BOLD

6 Point (6△172) Lower case alphabet, 99 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good 1234

8 Point (8△254) Lower case alphabet, 121 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super 1234

10 Point (10△208) Lower case alphabet, 150 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What 1234

12 Point (12△140) Lower case alphabet, 164 points. Figures, .0899

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face 1234

14 Point (14△86) Lower case alphabet, 197 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 1234

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬦ & £ $ . . . fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬦ & £ $ . . . fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

6 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of ma-

(one point leaded)

Matrix Information [illegible] Lower case alphabet, 27 points. Figures [illegible], comma, period and thin space [illegible]. Runs in 9 channel magazine. Code word, ISYK.

LINOTYPE

8 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

(one point leaded)

Matrix Information [illegible] Lower case alphabet [illegible] points. Figures [illegible], comma, period and thin space [illegible]. Runs in 9 channel magazine. Code word, ISZO.

LINOTYPE

10 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information [illegible] Lower case alphabet [illegible] point. Figures [illegible], comma, period and thin space [illegible]. Runs in 9 channel magazine. Code word, ITAF.

12 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, be-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfifflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information — 12△140 Lower case alphabet, 104 points. Figures, .0870", comma, period and thin space, .0444". Runs in 90 channel magazine. Code word, ITAW.

LINOTYPE

14 POINT *with* CHELTENHAM BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffffiffl ($£,.:;'-'?!*†‡§¶) 1234
abcdefghijklmnopqrstuvwxyzfifflffffiffl ($£,.:;'-'?!*†‡§¶) 1234

Matrix Information — 14'26 Lower case alphabet, 197 points. Figures, .1102", comma, period and thin space, .0553". Runs in 90 channel magazine. Code word, ITCU.

»LINOTYPE CENTURY BOLD«

COMPARISON OF SIZES

8 Point (8△308) Lower case alphabet, 176 points. Figures, .0683

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

10 Point (10△268) Lower case alphabet, 176 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

12 Point (12△198) Lower case alphabet, 168 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234

HOW IS ONE to assess and evaluate a type face in terms of its estheti 1234

14 Point (14△124) Lower case alphabet, 201 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms o 1234

HOW IS ONE to assess and evaluate a type face in terms o 1234

18 Point (18△133) Lower case alphabet, 222 points. Figures, .1107

HOW IS one to assess and evaluate a type face in term 12

24 Point (24△107) Lower case alphabet, 305 points. Figures, .166

HOW IS one to assess and evaluate a ty 12

30 Point (30△89) Lower case alphabet, 366 points. Figures, .2075

HOW IS one to assess and evalu 12

36 Point (36△55) Lower case alphabet, 422 points. Figures, .249

HOW IS one to assess and e 12

18 Point Italic (18△173) Lower case alphabet, 251 points. Figures, .1522

HOW IS one to assess and evaluate a type face 12

24 Point Italic (24△131) Lower case alphabet, 305 points. Figures, .166

HOW IS one to assess and evaluate a t 12

30 Point Italic (30△91) Lower case alphabet, 374 points. Figures, .2077

HOW IS one to assess and eval 12

36 Point Italic (36△149) Lower case alphabet, 466 points. Figures, .249

HOW IS one to assess an 12

LINOTYPE

LINOTYPE CENTURY BOLD CONDENSED · COMPARISON OF SIZES

18 Point (18△57) Lower case alphabet, 176 points. Figures, .097

HOW IS one to assess and evaluate a type face in terms of its esthet 12

24 Point (24△57) Lower case alphabet, 213 points. Figures, .110

HOW IS one to assess and evaluate a type face in term 12

30 Point Century Bold Extra Condensed (30△77) Caps, figures and points only. Figures, .154

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 12

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ƀ & £ $ æ œ . . . fi fl ff ffi ffl
*, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ƀ & £ $ æ œ . . . fi fl ff ffi ffl*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA
Va Ve Vo Wa We Wo Ya Ye Yo

TRADE LINOTYPE MARK

And on the All-Purpose Linotype there is a complete range of sizes from 18 to 72 point, inclusive, in Century Bold. The A-P-L Century Bold Italic is available from 18 through 48 point.

CENTURY BOLD A-P-L:

H H H H H H H H
18 24 30 36 42 48 60 72

CENTURY BOLD ITALIC A-P-L:

H H H H H H
18 24 30 36 42 48

8 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£„.:;'-'?!†‡§¶) 1234567890*

LINOTYPE

10 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£„.:;'-'?!†‡§¶) 1234567890*

12 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!†‡§¶) 1234567890*

Matrix Information — 12A 198. Lower case alphabet, 168 points. Figures, 1083; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, ITEX.

LINOTYPE

14 POINT *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 123456
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!†‡§¶) 123456*

Matrix Information — 14A 134. Lower case alphabet, 201 points. Figures, 1298, comma, period and thin space, 0484. Runs in 90 channel magazine. Code word, ITEA.

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has al 1234567890 1234567890

(use point ratio) *(Regular)* *(Space Set)*

Matrix Information 18/13 Lower case alphabet 27 points Uppercase 27 points Regular set figures uppercase Wide figures 15 points Duplicated for use in 72 channel magazine or in 90 channel magazine Condensed 5 per em Expert Assortment Code word LCGI Also available in two-letter matrices as Century Bold with Century Expanded Figures Code word ZHVT

LINOTYPE

24 POINT

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always pra ($,.:;'-"?!fiffffffiffl) 1234567890

(use point ratio)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrix Information 24/18 Lower case alphabet 27 points Uppercase 27 points Regular set figures uppercase Wide figures 15 points Duplicated for use in 72 channel magazine or in 90 channel magazine Condensed 5 per em Expert Assortment Code word LCGI

» LINOTYPE CENTURY BOLD «

30 POINT

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over specific type faces? What do they see

(two point leaded)

Matrix Information: 30△89. Lower case alphabet, 366 points. Figures, .207s. Runs in wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in wide 34 channel auxiliary magazine. Code word, ITIH

TRADE LINOTYPE MARK

36 POINT

HOW IS ONE TO ASSESS A
How is one to assess and evaluate a type face in terms of its esthetic de abcdefghijklmnop qrstuvwxyz ($,.:;'-"?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&1234567890

Matrix Information: 36△55. Lower case alphabet, 422 points. Figures, .249. Runs in wide 72 channel magazine; also lower case except m in cap channels of 72 channel magazine with caps and figures in wide 34 channel auxiliary magazine. Code word, ITIZ.

(72△1021) Lower case alphabet, 720 points. Code word, ZAPIV

A KITCHEN Set of 5 green

(60△1021) Lower case alphabet, 756 points. Code word, ZAPIX

KNIT GLOVES Rare bargain $2

(48△1021) Lower case alphabet, 589 points. Code word, ZAPIH

MEN'S SUITS AND Topcoats now priced at $35 are made by a

(42△1021) Lower case alphabet, 515 points. Code word, ZAPIB

SMART DRESS WITH Matching hat of linen in sizes 16 and 18 has very

All-Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

(two point leaded)

Matrices for 18 point: 175 Lower case alphabet 28 points. Figures, 15-2. Runs in 72 channel magazine; also Lower case in caps channels of 4 channel magazines with caps and figures in 5 channel and 6 channel auxiliary magazine. 2 point alignment. Code word: HHO.

LINOTYPE

24 POINT

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always pr ($,.:;'-'?!fiflffffiffl) 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz

Matrices for 24 point: Lower case alphabet 28 points. Figures, 16. Runs in 72 channel magazine; also Lower case except m and w in 4 channel magazines with caps and figures and with caps and figures in 5 channel and 6 channel auxiliary magazine. 2 point alignment. Code word: HHU.

30 POINT

HOW IS ONE TO ASSESS AN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they

(12 point added)

Matrix list omitted 30/36 Lower case alphabet 28 points Ligatures [illegible] Kern 2 Knock [illegible] lower [illegible] 14 ems wide 33 channel magazine with caps and figures 30 wide 33 channel magazine Code A to H Y

LINOTYPE

36 POINT

HOW IS ONE TO ASSESS
How is one to evaluate and assess a type face in terms of its esthetic abcdefghijkl mnopqrstuvwxyz ($,.:;'-'?!)

(12 point added)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&123456

Matrix list omitted 36 Lower case alphabet 28 points Ligatures [illegible] Kern 2 Knock [illegible] wide 33 channel magazine [illegible] caps and figures 30 wide 33 channel magazine Code A to Z ($,.:;'-'?!)

(48△1024) Lower case alphabet, 583 points. Code word. ZANON

EVENING GOWNS New designs in sizes 16 and 18 are a very good buy and prices

(42△1022) Lower case alphabet, 521 points. Code word. ZANOH

COPY OF ORIENTAL Rug in size 9 x 15 with a very beautiful throw rug in the same design

(36△1022) Lower case alphabet, 451 points. Code word. ZAJYU

OXFORD SHIRTS WITH Attached collars for sport wear in solid colors priced as low as $2.34 during this

All-Purpose Linotype matrices are also available in 18, 24 and 30 point sizes

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical

Matrix Information · Lower case alphabet · Points · Figures · Runs · Channel · Code word

TRADE LINOTYPE MARK

24 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so sup 1234567890 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffffiffl ($,.:;'-'?!)

Matrix Information · Lower case alphabet · Points · Figures · Runs · Channel · Code word

TRADE LINOTYPE MARK

30 POINT CENTURY BOLD EXTRA CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO PACE-

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($,.:;'-'?!) 123456

Matrix Information · Capitals · Figures · Runs · Channel · Code word

Century Family ADVERTISING FIGURES

TRADE LINOTYPE MARK

CENTURY BOLD, 14 *to* 42 *pt.*

1234567890

42 Point (42△11) Auxiliary position. Figures, .2767. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 20 point from Special Advertising Figure Mold, F-6288, or two line 18 point from Display Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZIFAF.

1234567890

36 Point (36△55) Auxiliary position. Figures, .249. For three line 10 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288, or two line 18 point from Display Mold. Runs in left side of 34 channel auxiliary magazine and in Wide 34 channel auxiliary magazine. Code word, ITIZ.

1234567890

30 Point (30△25) Regular position. Figures, .2075. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ITZI.

1234567890

24 Point (24△15) Regular position. Figures, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, ITYD.

1234567890

24 Point Underscored (24△15) Regular position. Figures, .0968. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ITYD. These figures may be used as superior characters for 24 and 30 point advertising figures.

1234567890

18 Point (18△9) Regular position. Figures, .1245. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and all auxiliary magazines. Code word, ITXE.

1234567890

14 Point (14△7) Regular position. Figures, .0968. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ZIFAL.

CENTURY BOLD ITALIC, 18 *and* 24 *pt.*

1234567890

24 Point (24△3) Regular position. Figures, .1729. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, IVDU.

1234567890

18 Point (18△11) Regular position. Figures, .1522. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word, IVBI.

Note: **Fractions, points, cent mark, and other commercial characters are available for these faces**

LINOTYPE
CHELTENHAM
FAMILY

ROMAN · *ITALIC*

WIDE · **BOLD** · CONDENSED

EXTRA CONDENSED ITALIC

MEDIUM CONDENSED

BOLD CONDENSED

BOLD EXTRA CONDENSED

Cheltenham was originated by the Mergenthaler Linotype Company more than a quarter-century ago. It is cut in almost every conceivable style, from wide to extra condensed, and in varying weights, from light to extra bold. Its development into possibly the largest of all type families has made it one of the most popular and widely-used type series ever designed. This folder shows the wide range of weights, widths and point sizes of the Linotype Cheltenham Family. A-P-L universal-aligning matrices are also available for the Cheltenham Bold and Italic, and for Cheltenham Bold Condensed and Italic, as displayed on following pages.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N.Y., NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

THE LINOTYPE CHELTENHAM FAMILY

RANGE OF TEXT WEIGHTS

CHELTENHAM

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleas-

CHELTENHAM WIDE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do

CHELTENHAM BOLD

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do

RANGE OF DISPLAY WEIGHTS

Cheltenham	Cheltenham Condensed	Cheltenham Medium Cond.	Cheltenham Bold	Cheltenham Bold Cond.	Chelt. Bold Extra Cond.
A a	A a	A a	**A a**	**A a**	**A a**
B b	B b	B b	**B b**	**B b**	**B b**
C c	C c	C c	**C c**	**C c**	**C c**
D d	D d	D d	**D d**	**D d**	**D d**
E e	E e	E e	**E e**	**E e**	**E e**
F f	F f	F f	**F f**	**F f**	**F f**
G g	G g	G g	**G g**	**G g**	**G g**
H h	H h	H h	**H h**	**H h**	**H h**
K k	K k	K k	**K k**	**K k**	**K k**
L l	L l	L l	**L l**	**L l**	**L l**
M m	M m	M m	**M m**	**M m**	**M m**
N n	N n	N n	**N n**	**N n**	**N n**
O o	O o	O o	**O o**	**O o**	**O o**

CHELTENHAM *with* ITALIC *and* SMALL CAPS

Comparison of Sizes

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VBCD

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p VBCD

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de VBCD

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its VBCD

HOW IS one to assess and evaluate a type face in term 12

HOW IS one to assess and evaluate a typ 12

HOW IS one to assess and evaluate 12

HOW IS one to assess and 12

HOW IS one to assess and evaluate a type face in te 12

HOW IS one to assess and evaluate a typ 12

HOW IS one to assess and evalu 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,, : ; ? ! ( ) * ' ' - — Æ Œ lb & £ $ . . . fi fl ff ffi ffl æ œ
,, : ; ? ! A I Q O ' ' - — Æ Œ lb N £ P L . . . fi Y ff W M K H

12345 Z & : ( ) fi fl ff ffi ffl $ æ œ 67890
12345 *Z & : ( ) fi fl ff ffi ffl $ æ œ* *67890*

$\frac{1}{8}$ $\frac{1}{4}$ $\frac{3}{8}$ $\frac{1}{2}$ $\frac{5}{8}$ $\frac{7}{8}$ N Z & Æ Œ ª º ©, ℗ † ‡ § ¶ [ ]

ONE-LETTER ITALIC LOGOTYPES

EA PA TA LA HA YA Ea Pa Ta La Ha Ya Ye Yo

CHELTENHAM *with* ITALIC *and* SMALL CAPS

8 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A S

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type?*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*††§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?! ††§¶ﬁﬂﬃﬄ) 67890

Small Cap Figures
HH1234567890HH

Matrix Information 8A,12. Lower case alphabet, 96 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, IVEZ.

TRADE LINOTYPE MARK

9 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*††§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?! ﬁﬂﬃﬄ) 67890

Matrix Information 9A,46. Lower case alphabet, 107 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 [illegible] Code word, IVEY.

CHELTENHAM *with* ITALIC *and* SMALL CAPS

10

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?! †‡§¶*ﬁﬂﬀﬃﬄ) 67890*

Small Cap Ligatures

HH1234567890HH

Matrix Information 10/12S. Lower case alphabet, 11 points, Figure, 6½ ems, normal period, 3rd thin space, 185 Ranks in 90 channel magazine. Code word, IVGA

LINOTYPE

11

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?! *ﬁﬂﬀﬃﬄ) 67890*

Matrix Information 11/12S. Lower case alphabet, 11 points, Figure, 6½ ems, normal period, 3rd thin space, 185 Ranks in 90 channel magazine. Code word, IVHL

CHELTENHAM *with* ITALIC *and* SMALL CAPS

12 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type?*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

Small Cap Figures

HH1234567890HH

Matrix Information—12/18. Lower case alphabet, 135 points. Figures, .084; comma, period and thin space, .042. Runs in 90 channel magazine. Code word, IVIB.

TRADE LINOTYPE MARK

14 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

Matrix Information—14/18. Lower case alphabet, 159 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, IVIJ.

CHELTENHAM

20

HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so supe 1234567890 ($,.:;'-'?!fiflffffiffl)

12 point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in g j p q y

set with short descenders on 15 point body

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: Upper and Lower case alphabet 14 points Ligatures 16 Rules as desired Space as desired Set on the Linotype in 6 point Will cast in 5 point Slug by using Short Distributor Code word LVH

LINOTYPE

24

HOW IS ONE TO ASSESS AND EV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234567890 ($,.:;'-'?!fiflffffiffl)

12 point solid

ABCDEFGHIJKLMNOPQRST
UVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: Upper and Lower case alphabet 14 points Ligatures 16 Rules as desired Space as desired Set on the Linotype in 6 point Will cast in 5 point Slug by using Short Distributor Code word LVH

CHELTENHAM

30 HOW IS ONE TO ASSESS AND E

How is one to assess or evaluate a type face in terms of esthetic design? Why do t 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTU VWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△55. Lower case alphabet, 288 points. Figures, .1937. Runs in 72 channel magazine; also lower case except m and w in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IVLU

TRADE LINOTYPE MARK

36 HOW IS ONE TO ASSES

How can any one evaluate and assess type faces in terms of the 1 234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 36△43. Lower case alphabet, 345 points. Figures, .249. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IVMY.

CHELTENHAM ITALIC

HOW IS ONE TO ASSESS ANY TYPE IN T 20

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively ($,.:;'-'?!fiflffffiffl)

two point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in g j p q y

set with short descenders on 18 point body

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 LOGO TYPES *Va Ve Vo Wa We Wo Ya Ye Yo*

Matrix Information 20A 17 Lower case alphabet 19 points Figures 1783 Runs in 72 channel magazine; also Lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine Code word, IVOO

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS ANY TY 24

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design 1234567890 ($,.:;'-'?!fiflffffiffl)

two point leaded

ABCDEFGHIJKLMNOPQRSTUV

WXYZ& abcdefghijklmnopqrstuvwxyz

LOGOTYPES

FA PA Ta Te To Tr Tu Tw Ve Vi We Wi Ye

Matrix Information 24A 17 Lower case alphabet 13 points Figures 1766 Runs in 72 channel magazine; also Lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine Code word, IVUD

30 *HOW IS ONE TO ASSESS A*

How is one to assess or evaluate type faces in terms of their esthetic design? Why do the pace-makers in the art of printing acclaim a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical design. And what is seen in a good type design is, partly, its excellent practical fitness to do its work. It has a "heft" and balance in all of its parts just right for its size, as a good tool has. Your good chair has

(two point leaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz
12345(\$,.:;'-'?!fiflffffiffl)67890

Matrix Information—30/97. Lower case alphabet, 300 points. Figures, 2207. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Unit-set, 1VUS.

CHELTENHAM WIDE *with* BOLD

6 Point (6/8)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

8 Point (8/10)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 1234

10 Point (10/13)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234

12 Point (12/15)
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

14 Point (14/18)
HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter 1234

CHELTENHAM COND. *with* BOLD COND.

8 Point (8/10)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234

10 Point (10/13)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12/15)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14/18)
HOW IS ONE to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of its est 1234

18 Point (18/23)
HOW IS one to assess and evaluate a type face in terms of i 12

24 Point (24/30)
HOW IS one to assess and evaluate a type face i12

30 Point (30/38)
HOW IS one to assess and evaluate a t 12

CHELTENHAM EXTRA COND. ITALIC

18 Point (18/23)
HOW IS one to assess and evaluate a type face in terms of its 12

24 Point (24/30)
HOW IS one to assess and evaluate a type fac12

30 Point (30/38)
HOW IS one to assess and evaluate a12

CHELTENHAM WIDE *with* BOLD

6 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄﬀ) 67890
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄﬀ) 67890

Matrix Information: 6△180. Lower case alphabet, 101 points. Figures, .0583; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IWHA.

TRADE LINOTYPE MARK

8 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to per-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ ﬁﬂﬃﬄﬀ) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ ﬁﬂﬃﬄﬀ) 67890

Matrix Information: 8△156. Lower case alphabet, 115 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IWIC.

TRADE LINOTYPE MARK

10 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ ﬁﬂﬃﬄﬀ) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ ﬁﬂﬃﬄﬀ) 67890

Matrix Information: 10△134. Lower case alphabet, 135 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWJE.

CHELTENHAM WIDE *with* BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 12

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890

Matrix Information 1,288 Lower case alphabet, 153 points. Figures, 9[illegible], comma, period and thin space, 044. Runs in 2[illegible] channel magazine. Code word: IWKI

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 14

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890

Matrix Information 1,[illegible] Lower case alphabet, [illegible] points. Figures, [illegible], comma, period and thin space, [illegible]. Runs in [illegible] channel magazine. Code word: IWLO

CHELTENHAM COND. *with* BOLD COND.

8 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT D

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ fiflffffifl) 67890
12345 ($£,.:;'-'?!*†‡§¶ fiflffffifl) 67890

Matrix Information 8-2-166. Lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IVYF.

LINOTYPE

10 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A S

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ fiflffffifl) 67890
12345 ($£,.:;'-'?!*†‡§¶ fiflffffifl) 67890

Matrix Information 10-2-142. Lower case alphabet, 117 points. Figures, .0672; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IVYM.

CHELTENHAM COND. *with* BOLD COND.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 12

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890

Matrix Information — 24 Lower case alphabet 13 points Figure 9953, comma, period and thin space 284 Runs in 90 channel magazine Codeword IVZE

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 14

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-**

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffiffl) 67890

Matrix Information — 24 Lower case alphabet 14 points Figures 9953, comma, period, thin space 284 Runs in 90 channel magazine Codeword IWAH

CHELTENHAM CONDENSED

18 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information—18△99. Lower case alphabet, 172 points. Figures, 1107. Runs in 90 channel magazine. Code word, IWAZ.

TRADE LINOTYPE MARK

24 HOW IS ONE TO ASSESS AND EVALUATE A T

How can any one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so pleasant to the eyes? Good design is always practical design. And what they see in any good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bala 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information—24△55. Lower case alphabet, 219 points. Figures, 1107. Runs in 90 channel magazine. Code word, IWBE

HOW IS ONE TO ASSESS AND EVAL 30

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just correct for its size, as any good tool has. Your good chair has all its parts made nicely to the right size to do exactly the w 1234567890 ($,.:;'-'?!fiflffffiffl)

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWX
YZ& abcdefghijklmnopqrstuvwxyz

Matrix Information 30 [illegible] upper and lowercase alphabet, [illegible] points. Lining [illegible] Ranges from [illegible] channel [illegible] to [illegible] in cap channels on [illegible] channel [illegible] with [illegible] and figures on [illegible] channel [illegible] through to [illegible] WCL

CHELTENHAM EXTRA COND. ITALIC

18 *HOW IS ONE TO ASSESS ANY TYPE IN TERMS OF ITS E*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all ($,.:;'-'?!fiflffffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 LOGO-TYPES *FA PA Va Ve Vo Wa We Wo Ya Ye Yo*

Matrix Information 18△209. Lower case alphabet, 173 points. Figures, .083. Runs in 90 channel magazine. Code word, IWEJ.

TRADE LINOTYPE MARK

24 *HOW IS ONE TO ASSESS ANY TYPE IN TER*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform i ($,.:;'-'?!fiflffffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 LOGO-TYPES *Va Ve Vo Wa We Wo Ya Ye Yo*

Matrix Information: 24△165. Lower case alphabet, 227 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWFU.

CHELTENHAM EXTRA COND. ITALIC

HOW IS ONE TO ASSESS ANY TYP 30

How can any one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over specific type faces? What do they see in them? Why are they so superlatively pleasant to their eyes? Good design is ever a practical design. And what is seen in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. The good chair has all of its p (

(two point added)

$,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKLMNOPQRSTUVW

XYZ& abcdefghijklmnopqrstuvwxyz

1234567890 FA PA

Matrix Information 30 A. Lower case alphabet 8½ points. Frame [illegible] Ratio 5:2, channel measure, also lower case and cap channels of 20 channel magazine with cap and figures in 24 channel auxiliary magazine. Code word: IWGY.

CHELTENHAM MEDIUM COND.

18 HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool h 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△389. Lower case alphabet, 176 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZESAT.

TRADE LINOTYPE MARK

24 HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to p 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△331. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEPUP.

CHELTENHAM MEDIUM COND.

HOW IS ONE TO ASSESS AND EVAL 30

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the ch 1234567890 ($,.:;'-"?!)

ABCDEFGHIJKLMNOPQRSTUVW
XYZ& abcdefghijklmnopqrstuvwxyz

ZEPVL

CHELTENHAM BOLD *with* ITALIC

Comparison of Sizes

6 Point (6△162) Lower case alphabet, 100 points. Figures, .0553
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

8 Point (8△60) Lower case alphabet, 120 points. Figures, .0692
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point (10△82) Lower case alphabet, 150 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthet 1234

11 Point (11△106) Lower case alphabet, 151 points. Figures, .083
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

12 Point (12△46) Lower case alphabet, 164 points. Figures, .0899
HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

14 Point (14△30) Lower case alphabet, 197 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

18 Point (18△97) Lower case alphabet, 229 points. Figures, .1107
HOW IS one to assess and evaluate a type fac 12

24 Point (24△75) Lower case alphabet, 297 points. Figures, .1798
HOW IS one to assess and evalua 12

30 Point No. 2 (30△151) Lower case alphabet, 357 points. Figures, .2075
HOW IS one to assess and e 12

36 Point (36△33) Lower case alphabet, 430 points. Figures, .249
HOW IS one to assess 12

18 Point Italic (18△175) Lower case alphabet, 244 points. Figure 1, .1383; 2 to 0, .1522
HOW IS one to assess and evaluate a typ 12

24 Point Italic (24△117) Lower case alphabet, 299 points. Figures, .1937
HOW IS one to assess and evalua 12

30 Point Italic (30△95) Lower case alphabet, 376 points. Figure 1, .1798; 2 to 0, .2352
HOW IS one to assess and 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬦ & £ $ æ œ . . . fi fl ff ffi ffl
*, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬦ & £ $ æ œ . . . fi fl ff ffi ffl*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

Larger sizes shown in A-P-L section

CHELTENHAM BOLD *with* ITALIC

6

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? ***Good design is always practical design.*** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they ***How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of***

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? ***Good design is always practical design.*** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬀﬃﬄ) 67890*

Matrix Information 6,760. Lower case alphabet, 100 points. Figures, 0852; comma, period and thin space, 0257. Runs in 60 channel magazine. Code word: IWMU.

TRADE LINOTYPE MARK

8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? ***Good design is always practical design.*** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may ***How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave***

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? ***Good design is always practical design.*** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬀﬃﬄ) 67890*

Matrix Information 8,760. Lower case alphabet, 120 points. Figures, 0852; comma, period and thin space, 0257. Runs in 60 channel magazine. Code word: IWNY.

CHELTENHAM BOLD *with* ITALIC

10 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffifl) 67890
12345 ($£,.:;'-'?!†‡§¶fiflffffifl) 67890*

Matrix Information 10△82 Lower case alphabet, 150 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWOD.

TRADE LINOTYPE MARK

11 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§ ¶ fiflffffifl) 67890
12345 ($£,.:;'-'?!†‡§ ¶ fiflffffifl) 67890*

Matrix Information 11△10½ Lower case alphabet, 151 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, IWOS.

CHELTENHAM BOLD *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!†‡§¶fiflffffiffl) 67890*

LINOTYPE

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information — 2,346 Lower case alphabet, 164 points. Leaders, 1/2 em, en mat, period and thin space. 6414. Rule in 20 channel magazine. Code word: IWUF.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 14

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!†‡¶fiflffffiffl) 67890*

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information — 2,346 Lower case alphabet, 164 points. Leaders, 1/2 em, en mat, period and thin space. 6414. Rule in 20 channel magazine. Code word: IWUM.

CHELTENHAM BOLD

18 HOW IS ONE TO ASSESS AND EVALUATE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perfor 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△97. Lower case alphabet, 229 points. Figures, .1107. Runs in 90 channel magazine. Code word, IWYG.

TRADE LINOTYPE MARK

24 HOW IS ONE TO ASSESS AND EV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQR

STUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information 24△75. Lower case alphabet, 297 points. Figures, 1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IWZA.

CHELTENHAM BOLD

30 *No.* 2

HOW IS ONE TO ASSESS AN
How is any one to evaluate and
1234567890 ($,.:;'-"?!fiflffffiffl)

(cedilla)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—30-12-1. Lower case alphabet, 357 points. Figures, 207. Runs in Wide 7-channel magazine, also lower case in cap channels of 72-channel magazine with caps and figures in Wide 84-channel auxiliary magazine. Code word, IXBA.

LINOTYPE

36

HOW IS ONE TO ASSE
How is any one to assess
and evaluate a type 1234
567890 ($,.:;'-"?!fiflffffiffl)

(cedilla)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmno
pqrstuvwxyz

Matrix Information—30-8-33. Lower case alphabet, 190 points. Figures, 147. Runs in Wide 7-channel magazine, also lower case, except q and p, in cap channels of 72-channel magazine with caps and figures in Wide 84-channel auxiliary magazine. Code word, IXAJ.

A·P·L CHELTENHAM BOLD

(72△1010) Lower case alphabet, 925 points. Code word, ZAPEM

72 NINE SETS
Serving 5 of

(60△1010) Lower case alphabet, 756 points. Code word, ZAPDO

60 PEOPLE FOR
Playing in a 68

(48△1010) Lower case alphabet, 583 points. Code word, ZAPCI

48 AT THE AFFAIR
Held for Lodge 70

(42△1010) Lower case alphabet, 514 points. Code word, ZAPBE

42 4392 SECTIONS OF
Representatives by a
majority vote for fine

All-Purpose Linotype Matrices are also available in **8, 10, 12, 14, 18, 24, 30** *and* **36 point sizes**

A·P·L CHELTENHAM BOLD

(120△1010) Caps and figures only. Code word: ZEFIC

URN IS BEST 6

120

(96△1010) Caps and figures only. Code word: ZEFHA

TIES OR SHIRT 8 OF FINE

96

CHELTENHAM BOLD ITALIC

18 *HOW IS ONE TO ASSESS ANY TYPE IN*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good desig 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUV
WXYZ& abcdefghijklmnopqrstuvwxyz

LOGOTYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 18△175. Lower case alphabet, 244 points. Figure 1, .1383; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, IXCE.

TRADE LINOTYPE MARK

24 *HOW IS ONE TO ASSESS ANY T*

How is any one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why is it 1234567890($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

LOGOTYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information: 24△117. Lower case alphabet, 299 points. Figures, .1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, IXDI.

CHELTENHAM BOLD ITALIC

30

HOW IS ONE TO ASSESS A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is ever a practical design. And what they see in a good type design is, partly, its excellent practical fitness for its wo 12 34567890($,..:;'-'?!fiflffffiffl)

(two point added)

ABCDEFGHIJKLMNO PQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxy

Matrix Information 9029. Lower case alphabet 3/6 points. Figure [illegible]. Kerns at Wide [illegible] channel master; also lower case in cap channels on 7 channel magazine with [illegible] figure at Wide 21 channel; also two-unit justification. Code word: IXEC.

A·P·L CHELTENHAM BOLD ITALIC

(48△1011) Lower case alphabet, 590 points. Code word, ZAJRO

48 *A CRUISE YOU Will enjoy for fine pleasures on your vacation in the 43*

(42△1011) Lower case alphabet, 517 points. Code word, ZAJOP

42 *SPORT COAT $25 Bargains in woolens We reduced prices at least 6% in every one*

(36△1011) Lower case alphabet, 448 points. Code word, ZAJOJ

36 *AFTERNOON DRESS In blue or green and has nautical flare. Many of these are piped with 78*

All-Purpose Linotype Matrices are also available in **18, 24** *and* **30** *point sizes*

CHELTENHAM BOLD COND. *with* ITALIC

Comparison of Sizes

6 Point

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra 1234

8 Point

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

10 Point

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point

HOW IS ONE to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of its est 1234

18 Point, Two Letter

HOW IS one to assess and evaluate a type face in ter 12
HOW IS one to assess and evaluate a type face in ter 12

24 Point

HOW IS one to assess and evaluate a type face in terms 12

30 Point

HOW IS one to assess and evaluate a type fa 12

36 Point

HOW IS one to assess and evaluate 12

48 Point

HOW IS one to assess and ev 12

60 Point

HOW IS ONE TO AS 12

18 Point Italic

HOW IS one to assess and evaluate a type face in ter 12

24 Point Italic

HOW IS one to assess and evaluate a type 12

30 Point Italic

HOW IS one to assess and evalua 12

36 Point Italic

HOW IS ONE TO ASSESS A 12

CHELTENHAM BOLD COND. *with* ITALIC

6 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬃﬄ) 67890*

Matrix Information 6△232. Lower case alphabet, 77 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IXOM.

TRADE LINOTYPE MARK

8 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT D

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?! *ﬁﬂﬃﬄ) 67890*

Matrix Information 8△176. Lower case alphabet, 95 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, IXPY

TRADE LINOTYPE MARK

10 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬃﬄ) 67890*

Matrix Information 10△148. Lower case alphabet, 117 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, IXUG.

CHELTENHAM BOLD COND. *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 12

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(six point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶ fiflffffiffl) 67890

Matrix Information: 14 E Lowercase alphabet, 12 point. Figures 12 X, 2 em per set and that space. 4 Rules to the channel magazine. Code word: IXYP.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM 14

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-*

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

LOGOTYPES

FA PA TA VA WA YA

Matrix information: 14 E Lowercase alphabet, 12 point. Figures 12 X, 2 em per set and that space. 4 Rules to the channel magazine. Code word: IZAC.

CHELTENHAM BOLD COND. *with* ITALIC

18 **HOW IS ONE TO ASSESS AND EVALUATE A TYPE**

**How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($,.:;'-'?!fiflffffiffl) 67890
12345 ($,.:;'-'?!fiflffffiffl) 67890

Matrix Information: 18△24. Lower case alphabet, 195 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZPA.

CHELTENHAM BOLD COND.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 18

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for i 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information [illegible] lower case alphabet 189 points Figures 110 Ranges in [illegible] Code word: IZDI

Also available in two-letter matrices as Cheltenham Bold Condensed with Italic (18, 24). Code word, ZEZPA.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE 24

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the leaders in the printing art rave over a specific face of type? What do they see in it? What makes it so pleasant to their eyes? A good design is ever a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform it 1234567890 ($,.:;'-'?!fiflffffiffl)

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information [illegible] lower case alphabet [illegible] points Figures [illegible] Ranges in [illegible] Code word: SLAT

A, M and W and 110 figures kern on [illegible] matrices with [illegible]

matrix with caps and figures in [illegible] and auxiliary matrix [illegible] Code word: ZELI

CHELTENHAM BOLD COND.

30 HOW IS ONE TO ASSESS AND EVA

How is one to assess and evaluate type faces in terms of their esthetic design?

Why do 1234567890 ($,.:;'-'?!fiflffffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUVW

XYZ& abcdefghijklmnopqrstuvwxyz

Matrix Information · 30△71. Lower case alphabet, .285 points. Figures, .166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine, with caps and figures in 34 channel auxiliary magazine. Code word, IZFI.

TRADE LINOTYPE MARK

36 HOW IS ONE TO ASSESS AN

How can any one evaluate and

a 1234567890 ($,.:;'-'?!fiflffffiffl)

(solid)

ABCDEFGHIJKLMNOPQR

STUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information · 36△73. Lower case alphabet, .348 points. Figures, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, IZGO.

TRADE LINOTYPE MARK

60 HOW IS ONE TO AS 12

Matrix Information · 60△3. Caps, figures and points only. Figure 1, .2075; 2 to 0, .2628. Runs in Wide 34 channel auxiliary magazine; also caps in Wide 72 channel magazine. Smallest slug on which this face will cast is 45 point. Code word, IZHU.

A·P·L CHELTENHAM BOLD COND.

(72Z,101Z) Lower case alphabet, 72 points. Code word, ZAPVE

SPORT SHIRT 72
Blue or grey $3

(66Z,101Z) Lower case alphabet, 66 points. Code word, ZAPUR

STUDIO RUGS IN 60
Large sizes for $24

(48△10L) Lower case alphabet, 48 points. Code word, ZAPUK

RADIO SALE JULY 15 48
Our display of 67 of the

(42Z,10L) Lower case alphabet, 42 points. Code word, ZAPUD

CHARMING DRESSES OF 42
Fine imported crepe are on sale during this great 9 day

All-Purpose Linotype Matrices are also available in 18, 24, 30 *and* 36 *point sizes*

A·P·L CHELTENHAM BOLD COND.

(120△1012) Caps and figures only. Code word, ZEFIP

120

BOYS IN CLUB 75

(96△1012) Caps and figures only. Code word, ZEFIJ

96

FUR SALE TO END 26 OF THESE

CHELTENHAM BOLD COND. ITALIC

18

HOW IS ONE TO ASSESS ANY TYPE IN TERMS OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per 1234567890 ($,.:;'-'?!fiflffffffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

LOGOTYPES

Va Ve Vo Wa We Wo Ya Ye Yo

Matrix Information—18-24-130. Lower case alphabet, 19 points. Figures, 1107. Runs in 90 channel magazine. Code word, IZMI.
Also available in two-letter matrices as Cheltenham Bold Condensed with Italic (18-24). Code word, ZEZPA.

MADE FOR LINOTYPE MACHINES

24

HOW IS ONE TO ASSESS ANY TYPE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so pleasant to their eyes? Good design is ever a practical design. And what they see in a good type design is, partly, its exc 1234567890 ($,.:;'-'?!fiflffffffl) — PA

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUV

WXYZ& abcdefghijklmnopqrstuvwxyz

Matrix Information—24-24-[illegible]. Lower case alphabet, 19 points. Figures, [illegible]. Runs in [illegible] channel magazine. Code word, [illegible].
In caps and small caps, 24 point, 19 pica [illegible]. Code word, ZSU.

CHELTENHAM BOLD COND. ITALIC

30 *HOW IS ONE TO ASSESS ANY T*

How can any one assess and evaluate a type face in terms of its esthetic desig 1234567890 ($,..:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQR STUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information 30△111. Lower case alphabet, 298 points. Figures, 1798. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, IZOG.

TRADE LINOTYPE MARK

36 *HOW CAN ONE ASSESS ANY CREATION OF TYPE WITH REGARD TO ITS ESTHETIC DESIGN? WHY DO LEADERS IN THE 1234567890($,..:;'-'?!)*

(two point leaded)

ABCDEFGHIJKLMNOPQ RSTUVWXYZ&

Matrix Information 36△17. Caps, figures and points only. Figures, 1406. Runs in Wide 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 34 point. Code word, ZEYCY.

A·P·L CHELTENHAM BOLD COND. ITALIC

E 5/10/39. Lower case alphabet. 48 points. Code word: ZANEC

AN IMPORTED SILK 48
Dress has rich striping
usually expected in the
better garments and 12

42 5/10/39. Lower case alphabet. 42 points. Code word: ZANEE

BIG CROP OF COTTON 42
Cause of stock drop 36 to
47 points in early trading
but rally near close sends

36 5/10/39. Lower case alphabet. 36 points. Code word: ZANSA

FINE PRE-SHRUNK SHIRTS 36
In fast colors made by makers
of nationally famous sporting
wear for men, special at $3.50

All-Purpose Linotype Matrices are also available in 18, 24 *and* 30 *point sizes*

CHELTENHAM BOLD EXTRA COND.

Comparison of Sizes

18 Point (18△41) — Lower case alphabet, 154 points. Figures, .097

HOW IS one to assess and evaluate a type face in terms of its esthe 12

24 Point (24△29) — Lower case alphabet, 192 points. Figures, .1107

HOW IS one to assess and evaluate a type face in term 12

30 Point (30△7) — Lower case alphabet, 226 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

36 Point (36△45) — Lower case alphabet, 232 points. Figures, .1107

HOW IS one to assess and evaluate a type fa 12

42 Point (42△21) — Caps, figures and points only. Figures, .166

HOW IS ONE TO ASSESS AND EVALU 12

48 Point (48△9) — Caps, figures and points only. Figures, .2075

HOW IS ONE TO ASSESS AN 12

24 Point Italic (24△95) — Lower case alphabet, 229 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

Larger sizes shown in A-P-L section

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

,.:;?!()‘’--ÆŒ&$æœ. fifl ff ffi ffl

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

CHELTENHAM BOLD EXTRA COND.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 18
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to t 1234567890 ($,.:;'-'?!fiflffffifl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 18/41 Lower case alphabet, 144 points Figures 0/6 Run in 6 channel magazine Code 6 col LMER

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA 24
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to do its work. It has a "heft" and balance in all of its parts just right 1234567890 ($,.:;'-'?!fiflffffifl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix information 24/29 Lower case alphabet, 192 points Figures 1/6 Run in 6 channel magazine Code 6 col LMER

CHELTENHAM BOLD EXTRA COND.

30 HOW IS ONE TO ASSESS AND EVALUATE A TY

How can any one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What 1234567890 ($,.:;'-"?!fiffl ffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△7. Lower case alphabet, 226 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAIL.

TRADE LINOTYPE MARK

36 HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleas 1234567890 ($,.:;'-"?!fiffl ffiffl)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information: 36△45. Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, JAIS.

CHELTENHAM BOLD EXTRA COND.

42

HOW IS ONE TO ASSESS AND EVALUATE A FACE OF TYPE IN TERMS OF ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

solid

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
12345 ($,..:;'-"?!) 67890

Matrix list [illegible] Caps, [illegible] col point [illegible] only [illegible] Rules [illegible] except [illegible] run according [illegible] advertising layout [illegible] Smaller [illegible] sizes, which [illegible] Lee willbe [illegible] Point Codeword: [illegible]

LINOTYPE

48

HOW CAN ONE EVALUATE OR ASSESS ANY FACE OF TYPE IN TERMS OF ESTHETIC DESIGN? WHY D 1234567890 ($,..:;'-"?!)

solid

ABCDEFGHIJKLMNOPQR
STUVWXYZ&

Matrix list [illegible] Caps [illegible] [illegible] Rules [illegible] [illegible] [illegible]

A·P·L CHELTENHAM BOLD EXTRA COND.

(120△1049) Caps and figures only. Code word, ZELLO

120

STOCK 23

(96△1049) Caps and figures only. Code word, ZELKI

96

RAILS HIGH IN CLOSE 45

(84△1049) Caps and figures only. Code word, ZEZSI

84

SHOW OPENS WITH GAY 67

CHELTENHAM BOLD EXTRA COND. ITALIC

24

HOW IS ONE TO ASSESS ANY TYPE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical ability to do its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely t ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 *FA PA Ve We Ye*

Matrix Information 4495 Lower case alphabet 20 points Figures, 1267 Runs in 90 channel magazine Code word LAKE

LINOTYPE

HIGH AND LOW CAP ACCENTS

High and Low CAP ACCENTS

IL Y A UNE VARIÉTÉ INFINIE DANS LA MANIÈRE D'ACCOMMODER LES ALIMENTS; ET DE LA MANIÈRE DONT ILS SONT PREPARÉS (CUITS, ASSAISONNÉS, APPRÊTÉS, PARFUMÉS, ÉPICÉS) DÉPEND LEUR DEGRÉ

(set with low cap accents)

IL Y A UNE VARIÉTÉ INFINIE DANS LA MANIÈRE D'ACCOMMODER LES ALIMENTS; ET DE LA MANIÈRE DONT ILS SONT PREPARÉS (CUITS, ASSAISONNÉS, APPRÊTÉS, PARFUMÉS, ÉPICÉS) DÉPEND LEUR DEGRÉ

(set with high cap accents)

Cap accents are usually reduced in height so that the complete character may be cast on the regular body. They can also be provided on a special mold in which the cap accents are cast on the slug. When such "high cap" accents are used, a special mold is required. When using a high cap mold for setting regular matter, either with or without high cap accents, it is necessary to use liners from one to two points thicker for 14 point and under, and four points thicker for 18 point and over, so as to prevent trimming off the descending characters, as the blank space is at the top of the cast. [illegible] is made by inserting [illegible] point

CHELTENHAM ADVERTISING FIGURES

CHELTENHAM · 18–36 *point*

1234567890

36 Point (36△43) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Code word, IXMY.

1234567890

30 Point (30△149) Punched in regular position. Size, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZIHJA.

1234567890

24 Point (24△195) Punched in regular position. Size, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZIHIR.

1234567890

20 Point (20△25) Punched in regular position. Size, .1383. For two line 9 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Special figures, size .1107 can be used to run in 90 channel magazine, regular figure channels. Code word, ZENIF.

1234567890

18 Point (18△255) Punched in regular position. Size, .1107. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, regular figure and advertising figure channels, and in all auxiliary magazines. Code word, ZADYO.

CHELTENHAM BOLD 14–42 *point*

12345678

42 Point (42△9) Punched in auxiliary position. Size, .3112. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in wide 34 channel auxiliary magazine. Code word, ZIHLI.

1234567890

36 Point (36△32) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Special wide figures, size, .2628 are available for use in wide 34 channel auxiliary magazine. Code word, IXKF.

1234567890

30 Point (30△179) Punched in regular position. Size, .2075. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, ZAFID.

1234567890

24 Point (24△5) Punched in regular position. Size, .1867. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word, IXJA.

1234567890

18 Point (18△13) Punched in regular position. Size, .1452. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXID.

1234567890

14 Point (14△13) Punched in regular position. Size, .1176. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXHY.

CHELTENHAM BOLD CONDENSED · 14–42 *point*

1234567890

42 Point (42△13) Punched in auxiliary position. Size, .249. For three line 12 point from Special Advertising Figure Mold, F-2106, or two line 18 point from Special Advertising Figure Mold, F-6288. Runs in left side of 34 channel auxiliary magazine and in wide 34 channel auxiliary magazine. Code word, ZIHKE.

1234567890

36 Point (36△73) Punched in auxiliary position. Size, .1937. For three line 10 point from Special Advertising Figure Mold, F-2106, or two line 16 point from Special Advertising Figure Mold, F-6288. Runs in all auxiliary magazines. Code word, IZLE.

1234567890

30 Point (30△43) Punched in regular position. Size, .166. For two line 12 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZKA.

1234567890

24 Point (24△37) Punched in regular position. Size, .1383. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZJY.

1234567890

18 Point (18△17) Punched in regular position. Size, .1176. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZIM.

1234567890

14 Point (14△39) Punched in regular position. Size, .0968. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine, regular and advertising figure channels and in all auxiliary magazines. Code word, IZIF.

Note: **Fractions, points, cent mark, and other commercial characters are available for these faces**

CHELTENHAM ADVERTISING FIGURES

CHELTENHAM BOLD ITALIC
18 *and* 24 *point*

1234567890

24 Point (24A7). Punched in regular position. Size, 12C. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazines. Code word, IXOF.

1234567890

18 Point (18A17). Punched in regular position. Size, 12C. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IXNU.

CHELTENHAM BOLD COND. ITALIC · 18 *and* 36 *point*

1234567890

36 Point (36A17). Punched in auxiliary position. Size, 12C. For three line 6 point from Special Advertising Figure Mold 1 6296, or two line 18 point from Special Advertising Figure Mold 1 6288. Runs in 2 auxiliary magazines. Code word, ZEYUY.

1234567890

18 Point (18A20). Punched in regular position. Size, 12A. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, IZYJ.

CHELTENHAM BOLD EXTRA CONDENSED · 24 *point*

1234567890

24 Point (24A191). Punched in regular position. Size, 12C. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, JALI.

Note: **Fractions, points, cent mark, and other commercial characters are available for these faces**

LINOTYPE

CHELTENHAM INITIALS
and Advertising Figures

20 Point Cheltenham (20A29) Figures, 1383. Code word, ZEN1F

A B C D E F G H I J K L M N O P Q R S T
U V W X Y Z 1 2 3 4 5 6 7 8 9 0 . $

These initials align at the top of all 5½ to 10 point faces, for display in classified ads and similar work. An indication of their use:

ATTENDANT for gasoline station, at least 5 years' experience, preferably man with company experience. Grant Service Station, 2 6th ave. (Church and White sts.)

SERVICE MEN, familiar with all makes of oil burners; state experience and salary. N 1451 American Brooklyn.

MEN with house to house selling experience, salary and commission, good prospects for future advancement; references required. Apply 8:30 to 9:30 a. m., Mr. Walsh, Brooklyn Daily Eagle.

YOUNG MAN, established coffee route, experienced, security required; expense during two weeks' training; commission thereafter. Thomsen, 53 Ashland pl., Brooklyn, after 5.

HANDYMAN for 34 family apartment house, $15 month, room-board. Call 6 p. m. 1506 Crotona Park East, Bronx.

AUBURNS Used car buyers will find it to their advantage to see our used car stock which is being offered at real bargain prices for fall clearance. Auto Sales Corporation, 790 Columbus av.

CADILLAC 1932 De Luxe Sedan — 800 miles, 32 La Salle De Luxe Sedan—600 miles. New car guarantee; terms; trades. Sell for unpaid balance. Doran, Kelly Motor Co., 520 Dyckman st. LOrraine-7-4200.

MAID White, for small family; all year position; good home with fine surroundings; at present in nearby seashore hotel; washing sent out; sleep in; one day off each week; $60 monthly. For interview call at my office after 2 p. m. Thursday. WILLIAMS, 95 West 17th Street.

SPECIAL CHELTENHAM FIGURES

REGULAR FIGURES
for use in 90 channel magazines

$1234567890

18 Point Cheltenham Bold (18△97) Figures, .1107

$1234567890

20 Point Cheltenham (20△9) Figures, .1107

$1234567890

24 Point Cheltenham Condensed (24△55) Figures, .1107

$1234567890

24 Point Cheltenham Bold Condensed (24△123) Figures, .1107

$1234567890

24 Point Chelt. Bold Extra Cond. Italic (24△95) Figures, .1107

$1234567890

24 Point Chelt. Bold Extra Cond. (24△29) Figures, .1107

$1234567890

30 Point Chelt. Bold Extra Cond. (30△7) Figures, .1107

$1234567890

36 Point Chelt. Bold Extra Cond. (36△45) Figures, .1107

SPECIAL FIGURES
for use in 72 channel magazines

$1234567890

18 Point Cheltenham Bold (18△97) Figures, .1452

$1234567890

20 Point Cheltenham (20△9) Figures, .1383

$1234567890

24 Point Cheltenham Condensed (24△55) Figures, .166

$1234567890

24 Point Cheltenham Bold Condensed (24△123) Figures, .1383

$1234567890

24 Point Chelt. Bold Extra Cond. Italic (24△95) Figures, .1522

$1234567890

24 Point Chelt. Bold Extra Cond. (24△29) Figures, .125

$1234567890

30 Point Chelt. Bold Extra Cond. (30△7) Figures, .146

$1234567890

36 Point Chelt. Bold Extra Cond. (36△45) Figures, .166

SPECIMEN SHOWING THE USE OF SPECIAL FIGURES

Showing use of .1107 set width figures

The corporation realized $29,785 from the sale of part of its investment in The Stumpf Filing Corp., carried on the books at $30,000, the balance being written $1234567890

Showing use of .1452 set width figures

The corporation realized $29,785 from the sale of part of its investment in The Stumpf Filing Corp., carried on the books at $30,000, the balance being writt $1234567890

Special figures. The set wise size of the largest figure that will run in regular figure channels of the 90 channel magazine is .1107 or 8 points; hence, when display fonts are to run in standard magazines, the narrow figures (shown at the left above) will be regularly furnished. The wide figures (right) will run in figure channels of the 72 channel magazine and in all auxiliary magazines. They can be used in standard magazines only if cut to run according to Advertising Figure Layout; otherwise they must run pi. In ordering, be sure to specify kind of figures required.

CLOISTER

CLOISTER · **CLOISTER BOLD** · CLOISTER WIDE

¶ This all-purpose series can be safely used in almost any form of advertising or printed matter because it combines in the highest degree the essential qualities of strength, dignity, and beauty. Its design was derived from the justly famous Roman cut in 1470 at Venice by Nicolas Jenson, which was in turn based on the classic Roman inscriptions. Born in France in 1420, Jenson established himself in Venice, Italy, in 1470, as a printer and publisher. ¶ In his first year Jenson produced four important editions, and more than one hundred and fifty during the remaining years of his life. Many of these were composed entirely in his Roman types, which authorities agree have never been surpassed for beauty. ¶ A complete showing of the Linotype Cloister Family comprising Cloister with Italic and Small Caps, Cloister Wide with Cloister Bold, and Cloister Bold with Italic, will be found on the following pages.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS.
CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Cloister · Comparison of Sizes

6 Point Cloister with Italic and Small Caps (6△280) Lower case alphabet, 80 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

8 Point Cloister with Italic and Small Caps (8△378) Lower case alphabet, 96 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VBCD

10 Point Cloister with Italic and Small Caps (10△312) Lower case alphabet, 110 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th VBCD

11 Point Cloister with Italic and Small Caps (11△98) Lower case alphabet, 116 points. Figures, .0657

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

12 Point Cloister with Italic and Small Caps (12△284) Lower case alphabet, 124 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

14 Point Cloister with Italic and Small Caps (14△162) Lower case alphabet, 139 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

18 Point Cloister (18△263) Lower case alphabet, 177 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms of 12

24 Point Cloister (24△223) Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type 12

30 Point Cloister (30△161) Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evaluate 12

36 Point Cloister (36△91) Lower case alphabet, 335 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and e 12

18 Point Cloister Italic (18△267) Lower case alphabet, 165 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms of its 12

24 Point Cloister Italic (24△225) Lower case alphabet, 218 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type fa 12

30 Point Cloister Italic (30△163) Lower case alphabet, 257 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evaluate a 12

—and on the A-P-L, *a complete size range from* 18 *to* 72 *point inclusive. Cloister Italic is also available in* A-P-L *matrices, from* 18 *to* 48 *point inclusive.*

M 18 M 24 M 30 M 36 M 42 M 48 M 60 M 72

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ' ' - – — Æ Œ fb & £ $ fi fl ff ffi ffl æ œ
, . s ; ? ! A I Q O ' ' - — *Æ Œ fb* N £ P L *fi* Y *ff* W M K H

12345 Z & : ( ) " " ct st fl ffi ffl $ æ œ 67890 ; ?
12345 *U & : ( ) " " ct st fl ffi ffl $ æ œ* *67890* ; ?

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ *a a* ' , † ‡ § ¶ – [ ]

SWASH CHARACTERS

A B C D E G J M N P R T U Y Qu

Must not all begin [illegible]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 *1 2 3 4 5 6 7 8 9 0*

[illegible]

ONE-LETTER ROMAN LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff
fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

LINOTYPE

Six Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †) 1234567890

Matrix Information: 6△280. Lower case alphabet, 80 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEIM.

Eight Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of mate-

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of mate-

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma g j p q y

(set with long descenders, on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 8△378. Lower case alphabet, 96 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEKA.

LINOTYPE

Ten Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

(8 lead)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why gjpqy

(set with hand-set wooden em-quads, two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

(three point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!†) 1234567890*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information 10,232 Lower case Alphabets, 120 point [illegible] per mold with 0.0 space [illegible] Ratio of channel measure to Code word [illegible].

LINOTYPE

Eleven Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 11,298. Lower case alphabet, 116 points. Figures, .0677; comma, period and thin space, .0328. Runs in 90 channel layout. Code word, JEMI.

LINOTYPE

Twelve Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do g j p q y

(set with word spacing, one point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

(One Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS AND ALTERNATES

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE LETTER ITALIC SMALL CAPS AND ALTERNATES

abcdefghijklmnopqrstuvwxyz

Matrix Information—12/ 9H. Lower case alphabet, 1 1 points, [illegible], commas, period and [illegible] space, 9 Ems Set Solid. Character Count per Pica Allowed, 11.50.

Fourteen Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific fac g j p q y

(set with long descenders, on fifteen point body)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl123456789($£,.:;'-'?!*†)123456789
abcdefghijklmnopqrstuvwxyzfiflffffiffl123456789($£,.:;'-'?! †)123456789

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information. 14△1c2. Lower case alphabet, 139 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, JEON.

LINOTYPE

Eighteen Point Cloister

HOW IS ONE TO ASSESS AND EVALUATE A T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of it ($,.:;'-'?!fiflfffffffl)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890

Twenty-Four Point Cloister

HOW IS ONE TO ASSESS AND EVA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do t ($,.:;'-'?!fiflfffffffl)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Thirty Point Cloister

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate type faces in terms of their esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It h (§,.:;'-'?!fiflfffffiffl)

(four point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△161. Lower case alphabet, 281 points. Figure 1, .1383; 2 to 0, .166. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JERA.

LINOTYPE

Thirty-Six Point Cloister

How can one assess and evaluate a type face in terms of its esthetic design? Why do all pace-makers in the art of printing rave over a specific type face? What do they see in it? What makes it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in all of (fi fl ff ffi ffl) 1234567890

ABCDEFGHIJKL
MNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—36 pt. Lower case alphabet, 18 pieces. Figure 3, 3/9; 2 to pi, 1/6". Runs in Wide 7 channel magazine; also lower case in caps and smalls on 7 channel magazine with caps and figures in Wide 14 channel assembly magazine. 4 point alignment. Code word: JESIx.

LINOTYPE

A. Purpose Linotype matrices are also available in 18, 24, 30 and 36 point sizes

42 Point Cloister

(42△1019) Lower case alphabet. 387 points. Code word, ZAMKA

How can one evaluate a type
fac abcdefghjklmnopqrstuv
wxyz ($,.:;'-'?!fiflfffffiffl) 12345
ABCDEFGHIJKLM
NOPQRSTUVWXYZ&

48 Point Cloister

(48△1019) Lower case alphabet. 446 points. Code word, ZAMLE

How is one to assess abcd
efghijklmnopqrstuvwxy
z ($,.:;'-'?!fiflfffffiffl) 12345
ABCDEFGHIJKLM
NOPQRSTUVWXY

60 Point Cloister

How can one evalu-
ate and assess a type
face in ter abcdefgh
ijklmopqrstuvwxyz
(§,..:;'-'?!fiflfffffiffl) 23

ABCDEFGHJ
KLMNOPQRST
UVWXYZ&

72 Point Cloister

(72△1019) Lower case alphabet, 673 points. Code word, ZAMNO

How is one to as-

abcdefghijklmn

opqrstuvwxyz12

(ſ,..:;'-'?!fiflfffiffl)

ABCDEFG

HJKMNOPQ

RSTVWY

Eighteen Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size ($,.:;'-'?!fiflffffiffl)

(accent added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Matrix Information 18A 9F. Lower case alphabet, 18 point, Figure 1, 1937; Unit C, 2-7. Runs in 9/11 channel tape set to 18 point allowance. Code word, JETH.

Twenty-Four Point Cloister Italic

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they s ($,.:;'-'?!fiflffffiffl)

(three point added)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information 18A 9F. Lower case alphabet, 24 point, Figure 1, 1937; Unit C, 2-7. Runs in 9/11 channel tape set to lower case in caps and small caps with caps and figures in 24 point allowance. Code word, JETP.

Thirty Point Cloister Italic

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and ba ($,.:;'-'?!fiflffffiffl)

Two point leaded

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information. 30-168. Lower case alphabet, 257 points. Figure 1, 1383; 2 to 0, 372. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JEVO.

LINOTYPE

All Purpose Linotype [illegible]

36 Point Cloister Italic

36 [illegible] Lower case alphabet, [illegible] points. Code word: ZAZDA

How can one assess and evaluate type faces in terms of their esthetic design? Why do the pace-makers abcdefghijk lmnopqrstuvwxyz ($,.:;'-"?!fiflffffiffl)

ABCDEFGHIJKLM NOPQRSTUVWXYZ&12345

42 Point Cloister Italic

42 [illegible] Lower case alphabet, [illegible] points. Code word: ZAZDA

How is one to assess and evaluate a type face in terms of its esthetic design or abcdefghijklmnopqrstu vwxyz ($,.:;'-"?!fiflffffiffl) 67890

ABCDEFGHIJKL MNOPQRSTUVWXYZ&

48 Point Cloister Italic

(48△10.20) Lower case alphabet, 379 points. Code word: ZAZED

How can one assess or evaluate type faces in terms of their esthetic designs? Why do the pace-makers in printing arts rave over a specific type face? What do they see in it? Why

abcdefghijklmopqrstuvwxyz

($,.:;'-'?!fiflffffiffl) 1234567

(three point leaded)

ABCDEGHJKLM

NPQRSTUVWXYZ&

WHAT IS

fortune?

perhaps, but really not always fine riches—not always great fame—nor even romance . . .

faith maybe, about like that of Joe Pitt, in this book—the decency of Ted Robinson, the courage of Ida Lott . . .

things that give as the Daily Bugle says of the story, "a victorious gusto to the present."

ask for:

FORTUNE

By BRUCE GREFF

2nd Printing. $2.50

Advertisement set in 24 point Cloister Wide with Cloister Bold, 48 point Cloister Italic, A-P-L, and 24-point Cloister Bold Rule, 6 point Matrix Slide No. 270.

Advertising Figures

CLOISTER BOLD · 18 to 42 point

1234567890

42△74. Punched in auxiliary position. Figure [illegible] from Display Mould or three line 12 point from Special Advertising Figure Mould. Runs in Wide [illegible] word, ZLEDA

1234567890

36△37. Punched in auxiliary position. Figure [illegible] from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in left side of 24 channel [illegible] word, ZLLZI

1234567890

30△195. Punched in normal position. Figure [illegible] Runs in all [illegible] magazines. Code word, ZAFHU.

1234567890

24△71. Punched in normal position. Figure [illegible] Runs in 90 channel [illegible] advertising figure channels and in all [illegible] Code word, ZAEAN

1234567890

[illegible] Punched in normal position. Figure [illegible] in 90 channel magazine, regular figure and advertising figure channels and in all auxiliary magazines. Code word, ZADUY.

Note: [illegible]

Specifications of the Superior De Luxe Phaeton

ENGINE: Eight cylinders; valve-in-head type; 3⅜" bore; 4" stroke.

CYLINDERS: cast en bloc (including upper half of crankcase). Head detachable.

VALVES: Intake diameter is 1¾"; exhaust diameter is 1½".

CRANKSHAFT: Weight is 69 lbs. Is counterbalanced. Harmonic balancer combined with the crankshaft pulley. Three main bearings.

TRANSMISSION: A Syncro-Mesh silent-second model, three speeds are forward and one is in reverse; unit power plant construction.

FUEL: Mechanical fuel pump. 14-gallon tank in rear. Gasoline gauge on instrument panel.

IGNITION: Delco-Remy with high tension wires expertly waterproofed. Automatic and vacuum spark control. Octane Selector is connected to the distributor.

CLUTCH: A-1 improved dry single plate. Latest single cushion-mounted clutch disc with all braided-moulded facings.

CONTROLS: Rubber pads on the clutch and brake pedals. Treadle accelerator pedal also operates starter.

COOLING: Harrington "V" center core radiator, water pump on fan. Core material: copper.

KNEE-ACTION UNIT: includes double-action shock absorbers.

REAR AXLE: Semi-floating type. One-piece banjo-type pressed steel housing: one-piece differential case.

STEERING GEAR: Worm and sector type, semi-reversible. 17½ to 1 ratio.

BRAKES: Finest four-wheel service internal-expanding type on the 12" brake drums front and rear; width of brake lining is 1¾".

Catalog set [illegible] point Cloister Wide with Cloister Bold [illegible] point body. Display: [illegible] point Cloister Bold Italic, A-P-L; 24 point Cloister Bold Italic, A-P-L; and 24 point Cloister Bold. Rule [illegible] point Matrix Slide No. [illegible]

Cloister Bold · Comparison of Sizes

6 Point Cloister Bold with Italic (6△268) Lower case alphabet, 90 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

8 Point Cloister Bold with Italic (8△270) Lower case alphabet, 109 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

10 Point Cloister Bold with Italic (10△302) Lower case alphabet, 126 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? W 1234

12 Point Cloister Bold with Italic (12△276) Lower case alphabet, 138 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic desi 1234

14 Point Cloister Bold with Italic (14△154) Lower case alphabet, 157 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS one to assess and evaluate a type face in terms of its est 1234

18 Point Cloister Bold (18△243) Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in te 12

24 Point Cloister Bold (24△207) Lower case alphabet, 255 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a ty 12

30 Point Cloister Bold (30△155) Lower case alphabet, 313 points. Figure 1, .1522; 2 to 0, .1937

HOW IS one to assess and evalu 12

36 Point Cloister Bold (36△137) Lower case alphabet, 379 points. Figure 1, .1798; 2 to 0, .2352

HOW IS one to assess an 12

18 Point Cloister Bold Italic (18△245) Lower case alphabet, 190 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in term 12

24 Point Cloister Bold Italic (24△209) Lower case alphabet, 243 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a type 12

30 Point Cloister Bold Italic (30△157) Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1937

HOW IS one to assess and evalua 12

36 Point Cloister Bold Italic (36△139) Lower case alphabet, 349 points. Figure 1, .1798; 2 to 0, .2213

HOW IS one to assess and e 12

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ' ' - — Æ Œ æ œ " " R lb & £ $
, . : ; *?* ! ( ) * ' ' - — *Æ Œ æ œ* " " *lb & £ $*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]

Qu ct st fi fl ff ffi ffl ; :
Qu ct st fi fl ff ffi ffl ; :

SWASH CHARACTERS

A B C D E G J M N P R T U Y

ONE-LETTER ROMAN LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS

SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.
F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wi Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu
fa fe fo fr fs ft fu

—and a complete size range on the A-P-L, *from* 18 *to* 72 *pt. inclusive; also free-flowing Cloister Bold italic,* 18 *to* 48 *pt. inclusive.*

M M M M M M M M
18 24 30 36 42 48 60 72

Six Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl(&£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl(&£,.:;'-'?!†)1234567890*

Matrix Information 6,268. Lower case alphabet, 90 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JIEM.

Eight Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions:

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (&£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (&£,.:;'-'?!†) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 8,370. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JILA.

LINOTYPE

Ten Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($£„.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl($£„.:;'-'?!†)1234567890*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Twelve Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person

(two point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl(*$£*,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl($£*,.:;'-'?!*†)1234567890*

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: 12E 276. Lower case alphabet, 138 points. Figures, .683; comma, period and thin space, .0115. Runs in 90 channel magazine. Code word, JINI.

TRADE LINOTYPE MARK

Fourteen Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!†)1234567890*

Matrix Information 14 point Lowercase alphabet, 27 points Uppercase, figures, ampersand, period and [illegible] pica. 14 Point Cloister Bold Italic Lowercase Alphabet, 27 points

Eighteen Point Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "h ($,.:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information—18△243. Lower case alphabet, 198 points. Figure 1, .0968; ? to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, JIPO.

Twenty-Four Point Cloister Bold

HOW IS ONE TO ASSESS AND EVA

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of typ ($,.:;'-'?!fiflffffiffl)

(three point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Matrix Information—24△207. Lower case alphabet, 255 points. Figure 1, .1245; ? to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, JIOC.

Thirty Point Cloister Bold

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p abcdefghijklm nopqrstuvwxyz ($,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKLMNOP QRSTUVWXYZ& 1234567890

Matrix Information—30/15?. Lower case alphabet, 313 points. Figure 1, .1722; 2 to 0, .1957. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JIRY.

Thirty-Six Point Cloister Bold

How is one to assess and evaluate a type face in terms of its esthetic de abcdefghijklmno pqrstuvwxyz($,.:;'-'?!)12345

ABCDEFGHIJKLM NOPQRSTUVWXYZ&

Matrix Information—36/15?. Lower case alphabet, 377 points. Figure 1, .1778, 2 to 0, .2[illegible]. Runs in Wide [illegible] channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, ZLUZC.

All-Purpose Linotype matrices are also available in 18, 21, 30 and 36 point sizes

42 Point Cloister Bold

(42△1017) Lower case alphabet, 440 points. Code word, ZAPNE

How can one evalua abcd
efghijklmnopqrstuvwxy
z (§,.:;'-'?!fiflffffiffl) 1234

ABCDEFGIJKLMN
OPQRSTUVWXYZ&

48 Point Cloister Bold

(48△1017) Lower case alphabet, 508 points. Code word, ZAPOC

How can one as abcde
fghjklmopqrstuvwxy
z(§,.:;'-'?!fiflffffiffl)19

ABCDEFGJKL
MNORSTUVWXY

60 Point Cloister Bold

How is one to as-
sess a type face in
term abcdefghikl
mnopqrstuvwxyz
(ﬆ:;'-?!fiflfffffiffl)12

(six point leaded)

ABCDEFG
HJKLMNORST
UVWXYZ&

72 Point Cloister Bold

(722 1017) Lower case alphabet, 745 points, Code word, ZAPOP

How may t abc
defghjklmnop
qrstuvwxyz 89
(§:;'-'?!fiffffiffl)

ABCDEFG
KLMNOPQR
STUWXY

Eighteen Point Cloister Bold Italic

HOW IS ONE TO ASSESS AND EVALUATE A TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "hef ($,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Twenty-Four Point Cloister Bold Italic

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlativel ($,.:;'-'?!fiflffffiffl)

ABCDFGJKLMPQRUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Thirty Point Cloister Bold Italic

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa abcdefghijklm nopqrstuvwxyz ($,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKLMNOPQ RSTUVWXYZ& 1234567890

Matrix Information · 30△157. Lower case alphabet, 301 points. Figure 1, .1522; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, JIVI.

Thirty-Six Point Cloister Bold Italic

How is one to assess and evaluate a face of type in terms of its esthetic design ($,.:;'-'?!ffffiffl) abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNO PQRSTUVWXYZ& 12345

Matrix Information · 36△139. Lower case alphabet, 349 points. Figure 1, .1798; 2 to 0, .2213. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 34 point alignment. Code word, ZEMBU.

TRADE LINOTYPE MARK

42 Point Cloister Bold Italic

How can one evaluate and assess a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pl abcdefghijklmnopqrstuv wxyz ($,.:;'-'?!fiflffffi) 12345

ABCDEFGHIJKLM NOPQRSTUVWXYZ&

48 Point Cloister Bold Italic

(48△1018) Lower case alphabet, 443 points. Code word. ZATNO

How is one to assess and evaluate a face of type in terms of esthetic design? Why do pace-makers in printing arts rave over a specific face of t abcdefg hijklmnopqrstuvwxyz& ($,..:;'-'?!fiflffffiffl)12345

(three point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ

Cloister Wide with **Cloister Bold**

COMPARISON OF SIZES

6 Point Cloister Wide with Cloister Bold (6△276) Lower case alphabet, 90 points. Figures, .0753

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eye 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

8 Point Cloister Wide with Cloister Bold (8△374) Lower case alphabet, 109 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point Cloister Wide with Cloister Bold (10△306) Lower case alphabet, 126 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do t 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Wh 1234

12 Point Cloister Wide with Cloister Bold (12△280) Lower case alphabet, 138 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic desig 1234

14 Point Cloister Wide with Cloister Bold (14△158) Lower case alphabet, 157 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a s 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthet 1234

List of Characters Included in Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - — fb & £ $
, . : ; ? ! (|) * ‘ ’ - — fb & £ $

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]

Æ Œ æ œ fi fl ff ffi ffl
Æ Œ æ œ fi fl ff ffi ffl

LINOTYPE

Six Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!*†)1234567890

Matrix Information 6△276. Lower case alphabet, 90 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JEWU.

Eight Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl(\$£,.:;'-'?!*†)1234567890

Matrix Information 8△374. Lower case alphabet, 109 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JFXY.

LINOTYPE

Ten Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifffl(ﬆ£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifffl(ﬆ£,.:;'-'?!*†)1234567890

Varityper Intermatrix 10/30. Lower case alphabet, 120 points. Figures, [illegible]; comma, period and thin space, [illegible]. Runs in channel [illegible] inch. Code word, JHYX

Twelve Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type?

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifffl(ﬆ£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifffl(ﬆ£,.:;'-'?!*†)1234567890

Varityper Intermatrix [illegible] Lower case alphabet, 138 points. Figures, [illegible]; comma, period and thin space, [illegible]. Runs in channel [illegible] inch. Code word, JHAI

Fourteen Point Cloister Wide with Cloister Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl(§£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl(§£,.:;'-'?!*†)1234567890

Matrix Information—14△158. Lower case alphabet, 157 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, JIAS.

LINOTYPE

The CLOISTER SERIES



Right. Card set in 14 point Cloister 3 points leaded; 36 and 30 point Cloister. Decoration: Border Matrices, 6 point No. G-40, 6 point No. G-41, 12 point No. G-61 and R, 18 point No. G-14 and R, and 6 point Matrix Slide No. 1815a.

Lower Right. Card set in 12 point Cloister Caps, letter-spaced. Decoration: 24 point Border Matrices Nos. G-61R and L and 2 point Matrix Slide No. 4643.

Below. Catalog page set in 10 point Cloister leaded one point.

Rolland, Hart Crane, Conrad Aiken, E. E. Cumm and drawings by Picasso, Modigliani, Louis Lozo George Grosz.

THE FUGITIVE. 8 numbers, 1922–4. John Cro Ransom, Allen Tate, Joseph Auslander, Merrill Moore, and others. "These poets acknowledge no mels upon the independence of their thought, they not overpoweringly academic, they are in tune with the times in the fact that to a large degree they are self-convicted experimentalists." Includes a key to the pseudonyms used by "the fugitives."

THE CHAPBOOK. Numbers 1–39. Edited by Harold Monro. It is of particular interest because, besides publishing work by almost all of the significant writers of the period, Monro took as keen an interest in presenting the work of the older writers who were influencing the new men, and these numbers contain examples of the English 16th and 17th century writers, and some of the Provençal poetry, which had so much effect on Pound and his group.

THE DOUBLE DEALER. 9 numbers, 1923–4. Published at New Orleans. Contributions by A. E. Coppard, William Faulkner, James Rorty, Sherwood Anderson.

THE MEASURE, A JOURNAL OF POETRY. A broken run, Numbers 1–51, lacking Numbers 6, 22, 23, 38, 44, 46 and 47. 1921–5. The board of editors was made up of Maxwell Anderson, Padraic Colum,



HAWAII

blessed with the zest of autumn and the breath of spring, beckons you. It is unique in colorful scenes, perfect weather, and exhilarating things to do. Its new sights and sports, and its ancient hospitality make it a host without an equal! The joys of this island paradise begin when you step up the gangplank of the new Jordan Line ships to California and the South Seas. There is a wide choice of First Class and Cabin Class accommodations at exceedingly moderate fares.

JORDAN LINE



FROM THE GREAT UNIVERSAL STOREHOUSE EVERY ARTIST AFTER HIS KIND QUARRIES OUT HIS MATERIAL

WALTER CRANE



face, and behold, among them was the ape, with his hands full of jewels of price, which he threw down before Abu al-Muzaffar. The Shaykh marvelled at this and said, 'There is much mystery in this monkey!' Then they cast off and sailed till they came to a third island, called the Isle of the Zunúj,† who are a people of the blacks, which eat the flesh of the sons of Adam. When the blacks saw them, they boarded them in dug-outs† and, taking all in the vessel, pinioned them and carried them to their king, who bade slaughter certain of the merchants. So they slaughtered them by cutting their throats and ate their flesh; and the rest of the traders passed the night in bonds and were in sore concern. But when it was midnight, the ape arose and going up to Abu al-Muzaffar, loosed his bonds; and, as the others saw him free, they said, 'Allah grant our deliverance may be at thy hands, O Abu al-Muzaffar!' But he replied, 'Know, that he who delivered me, by leave of Allah Almighty, was none other than this monkey.' "

And Shahrazad perceived the dawn of day and ceased to say her permitted say. When it was the 302*nd night, she said,*

reached me, O auspicious King, that Abu al-Muzaffar
d," 'None loosed me, by leave of Allah Almighty, save
y and I buy my release of him at a thousand dinars!'
n the merchants rejoined, 'And we likewise, each and
pay him a thousand dinars if he release us.' With this
se and went up to them and loosed their bonds one by
e had freed them all, when they made for the vessel and
g her, found all safe and nothing missing from her. So



WINDFALLS

for the month of October with a particular emphasis on autumnal delectables

CONSOMMÉ MADRILÈNE

SALTED CAVIAR PEELED SHRIMP

ASSORTED COCKTAIL BISCUITS

APRICOT JAM KIPPERED HERRING

KITCHENER EGG CUPS

BOMBAY DUCK MANGO CHUTNEY

REMEMBER, WE ARE RENOWNED FOR ENGLISH SPORTSWEAR AND CRAVATS

PORTLEIGH & HART

856 MADISON AVENUE *at 67th Street*

NEW YORK, *as well as in* LONDON, S. W.

Above: The page above is from The Limited Edition Club's six volume edition of *The Book of the Thousand Nights and a Night*, decorated by Valenti Angelo. The text is 12 point Cloister; running head is in Civilite.

Left: Monthly announcement set in 30 point Cloister Bold, 12, 14 and 18 point Cloister, and 24 point Cloister Italic, A-P-L. Rules: 2 point Matrix Slide No. 404 and 6 point Matrix Slide No. 270.

Linotype DeVinne



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO,
SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World

COMPARISON OF SIZES

6 Point De Vinne with Italic and Small Caps (6△24) — Lower case alphabet, 93 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t VBCD

8 Point De Vinne with Italic and Small Caps (High, 8△18; Low, 8△118) — Lower case alphabet, 109 points. Figures, .059

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

9 Point De Vinne with Italic and Small Caps (9△4) — Lower case alphabet, 117 points. Figures, .063

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? Why do t VBCD

10 Point De Vinne with Italic and Small Caps (10△24) — Lower case alphabet, 131 points. Figures, .070

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS one to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point De Vinne with Italic and Small Caps (11△14) — Lower case alphabet, 149 points. Figures, .077

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS one to assess and evaluate a type face in terms of its esthet VBCD

12 Point De Vinne with Italic and Small Caps (12△14) — Lower case alphabet, 163 points. Figures, .084

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its est 1234
HOW IS one to assess and evaluate a type face in terms of its e VBCD

14 Point De Vinne with Italic and Small Caps (14△84) — Lower case alphabet, 189 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in terms o 1234
HOW IS one to assess and evaluate a type face in term VBCD

TRADE LINOTYPE MARK

LIST OF CHARACTERS

in Two-Letter Fonts *with Italic* and Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl æ œ
, . s ; ? ! a i q o ‘ ’ - — *Æ Œ ﬧ* n £ p l . . . *fi y ff* w m k h

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 u *& : ( ) fl ffi ffl $ æ œ 67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ x z & Æ Œ @ % † ‡ § ¶ – [ ]

TRADE LINOTYPE MARK

ITALIC LOGOTYPES

(Supplied on Special Order)

FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo

SIX · 6 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? *GOOD DESIGN IS ALWAYS PRACTICAL DESIGN.* AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO, NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK, NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS; IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL HAVE, BESIDES ITS GOOD LOOKS, A SUITABILITY TO THE *n*TH DEGREE TO BE SAT IN, OR STAMPED ON PAPER AND READ. THAT EXPLAINS, IN A WAY, WHY THE EXPERTS RAVE OVER THE FINE SHAPES OF LETTERS; BUT IT FAILS TO EXPLAIN WHEREIN THE SHAPES ARE FINE. IF YOU SEEK TO GO FURTHER WITH THE INQUIRY, THEORIES WILL BE YOUR ONLY ANSWER. HERE IS A THEORY THAT THE PROPONENT THINKS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

(leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfifflffiffl 1234567890($£,.:;'-'?! †)

Matrix Information: [illegible] Lowercase alphabet, 93 points. Ligatures, [illegible] Will run in [illegible]-channel layout. Code word, JOEV.

LINOTYPE

EIGHT · 8 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifflffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfifflffiffl 1234567890($£,.:;'-'?! †)

Matrix Information: High Alignment, 8/318; Low Alignment, 8/318. Uppercase, lowercase alphabet, [illegible] points. Ligatures, [illegible] Will run in 90 channel layout. Code words, High Alignment, JOIP; Low Alignment, JOMA.

NINE · 9 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?! †)

Matrix Information—10-4. Length of lower case alphabet, 117 points. Figures, .063. Will run in 90 channel layout. Code word, JOMY.

LINOTYPE

TEN · 10 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do
(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?! †)

Matrix Information—10-24. Length of lower case alphabet, 131 points. Figures, .070. Will run in 90 channel layout. Code word, JONE.

ELEVEN · 11 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

eleven point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?! †)

Matrix Information 11A14 Length of lower case alphabet 149 points Figures, 057 Width of [illegible] 3600 set 6 [illegible]
JOOX

TWELVE · 12 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?! †)

Matrix Information: 12△14. Length of lower case alphabet, 163 points. Figures, .084. Will run in 90 channel layout. Code word, JOPI.

FOURTEEN · 14 · POINT

HOW IS ONE TO ASSESS AND EVALUATE A TY
FACE IN TERMS OF ITS ESTHETIC DESIGN? W
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of let-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345(8£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345(8£,.:;'-'?! †)

Nature Interpreted (1934). Linotype old-style lowercase alphabet, 8½ point, leaded 3 points, with Wallau initial letters cast on Linotype body and set solid. 10Q0

DeVinne with Combinations

ANTIQUE NO. 3 *in 6, 8, 9, 10, 11, 12, and 14 point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good**

(two point leaded)

TITLE NO. 1 *in 8, 10, 12, and 14 point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good**

(two point leaded)

ANTIQUE NO. 1 *in 6 point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters

(one point leaded)

CENTURY BOLD *in 8 point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its**

GOTHIC NO. 4 *with 9 point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, it excellent**

(eleven point alignment, cast on eleven point body)



ELECTRA

LINOTYPE ELECTRA *is an original face designed expressly for Linotype by W. A. Dwiggins, the eminent American artist and illustrator, who also designed the Linotype Metro Series. The type, which falls into the "modern" family of type styles, is not based upon any traditional model and is not an attempt to revive or reconstruct any historic type. Because of its inherent charm of design, and because it was drawn to avoid the extreme contrast of thick and thin elements that mark most modern faces, Electra provides a new type-texture for book and advertising composition. Electra Italic, really an oblique roman—and the first to be made available for machine composition in America—is so readable a letter, that entire texts may readily be set in it.*

MERGENTHALER LINOTYPE COMPANY, *Brooklyn, N.Y.*
Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto
Representatives in the Principal Cities of the World

ELECTRA

COMPARISON OF SIZES

8 Point Electra with Italic and Small Caps (8△484) Lower case alphabet, 104 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

10 Point Electra with Italic and Small Caps (10△422) Lower case alphabet, 125 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point Electra with Italic and Small Caps (11△124) Lower case alphabet, 135 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de VBCD

12 Point Electra with Italic and Small Caps (12△384) Lower case alphabet, 142 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its estheti VBCD

14 Point Electra with Italic and Small Caps (14△216) Lower case alphabet, 160 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of it VBCD

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - – — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl
, . S ; ? ! A I Q O ‘ ’ - – — Æ Œ ﬧ N £ P L . . . fi Y ff W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U & : ( ) fl ffi ffl $ æ œ 67890

ſ [– [ ] & H J K M X Z & Æ Œ @ ¾ † ‡

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wo Wr Ya Ye Yo F. P. T. V. W. Y.
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wo Wr Ya Ye Yo F. P. T. V. W. Y.

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

ELECTRA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition*

(continued on next leaf)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890$£...;'-?!*§†‡(){}
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890$£...;'-?! §†‡(){}

Matrix Intermediate [illegible] Electra cast digitized 164 points. Electra [illegible] contrast pen-tool and thin [illegible] channel [illegible] machine [illegible] which this face will excel [illegible] speed. Code word: ZENAH

ELECTRA

10 POINT HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, propor-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,*

(on twelve point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*§†‡([❧ ❧)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! §†‡([❧ ❧)

Matrix Information: 10△422. Lower case alphabet, 125 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ZENLE.

ELECTRA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM 11 POINT
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper*

a thirteen point [illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£.,:;'-'?!*) [ ] { } ( )
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£.,:;'-'?!) [ ] { } ( )

Matrix for [illegible] 13 on 14 lowercase alphabet, 13 points. Figures, [illegible] condensed and [illegible] 38 Rag [illegible] 90 channel magazine. Smallest flat on which this face will exist is 26 point. Code word: ZUPM

ELECTRA

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true*

(14 fourteen point Ludy)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*§†‡(❧❧)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! §†‡(❧❧)

Matrix Information. 12 2 384. Lower case alphabet, 142 points. Figures, 083; comma, period and thin space, 0415. Runs in 90 channel magazine. Smallest slug on which this face will cast is 13 point. Code word: ZENHO.

ELECTRA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 14 POINT
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the*

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJJKLMMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£,.:;'-'?!*§†‡)
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£,.:;'-'?! §†‡)

BOOK PAGES
IN ELECTRA

mon Gargantua and his fol
of the land if it were necess
agreed with the council and
tions, dispatching Basque,
the following letter.



XXXIX *The Tenor of the*
Wrote to Gargantua.

The enthusiasm with wh
studies would prevent me fr
your philosophic repose ha
allies I always trusted disap
age. But since destiny wills t
those I most relied on, I mu
back to defend the people a
trusted to you by right of na
are unavailing abroad if the
home, so study and consult
they be applied fittingly and in good season.

I intend to appease rather than provoke, to defend rather than assault; I do not seek to conquer new lands but rather to preserve my faithful subjects and hereditary dominions which Picrochole has invaded without rhyme or reason, and which he oppresses day by day with a fury intolerable to freeborn spirits.



THE AUTHOR'S PROLOGUE

HAIL, O MOST VALIANT AND ILLUSTRIOUS DRINKERS! Your health, my precious pox-ridden comrades! To you alone, I dedicate my writings. Suffer me, therefore to draw your attention to a dialogue of Plato's called *The Banquet*.

In this work, Alcibiades, praising his master Socrates (undoubtedly the prince of philosophers) happens, among other things, to liken him to sileni.

Sileni, in the days of yore, were small boxes such as you may see nowadays at your apothecary's. They were named for Silenus, foster-father to Bacchus. The outside of these boxes bore gay, fantastically painted figures of harpies, satyrs, bridled geese, hares with gigantic horns, saddled ducks, winged goats in flight, harts in harness and many other droll fancies. They were pleasurably devised

Above and left: These two pages from Rabelais' *Gargantua and Pantagruel*, now newly translated into English by Jacques Le Clercq and with decorations by W. A. Dwiggins, published by The Limited Editions Club for its seventh series. The text is in 12 point Electra.

ELZEVIR No. 3

Linotype Elzevir No. 3, like most of the Elzevirs used in modern printing, is based upon revivals of the Elzevir types brought out in the seventies by Mayeur of Paris, now known generally as French Old Styles.

The face was refined somewhat by Mayeur, without departing from the original intent of the designer, which was to secure an open, compact type suitable to the little editions in 32mo which are the best known product of the Elzevir press.

For the modern printer this series finds its chief usefulness in book work and in advertising printing with elegance and refinement appeal. The letters are open and readable but relatively narrow in body, although in no sense condensed, thus permitting a large amount of copy to be set in a relatively limited area of space without impairing legibility or ease of reading.

The italic includes a number of Swash capitals. As with other Linotype families, a series of harmonizing decorative material has been designed for use with the face. Elzevir No. 3 is available on the Linotype in all sizes from 6 to 24 point, inclusive.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO
NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO

A COMPARISON OF SIZES

9 SIZES

6 Point Elzevir No. 3 with Italic and Small Caps (6△220) — Lower case alphabet, 86 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art VBCD

8 Point Elzevir No. 3 with Italic and Small Caps (8△306) — Lower case alphabet, 111 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

9 Point Elzevir No. 3 with Italic and Small Caps (9△78) — Lower case alphabet, 120 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

10 Point Elzevir No. 3 with Italic and Small Caps (10△274) — Lower case alphabet, 128 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point Elzevir No. 3 with Italic and Small Caps (11△74) — Lower case alphabet, 140 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD

12 Point Elzevir No. 3 with Italic and Small Caps (12△224) — Lower case alphabet, 153 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

HOW IS ONE to assess and evaluate a type face in terms of its esth VBCD

14 Point Elzevir No. 3 with Italic and Small Caps (14△126) — Lower case alphabet, 176 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms 1234

HOW IS ONE to assess and evaluate a type face in terms VBCD

18 Point Elzevir No. 3 (18△155) — Lower case alphabet, 222 points. Figures, .1107

HOW IS one to assess and evaluate a type face 12

24 Point Elzevir No. 3 (24△133) — Lower case alphabet, 296 points. Figures, .166

HOW IS one to assess and evaluate 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

With ITALIC and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ℔ & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ‘ ’ - — *Æ Œ* ℔ N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U *&* : ( ) *fl ffi ffl* $ *æ œ* *67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ % † ‡ § ¶ – [ ]

SWASH CHARACTERS

A B D M N T

Included in all Elzevir No. 3 Fonts

OLD STYLE FIGURES

1234567890

Made for all sizes and will be substituted for those regularly furnished with a font, if so ordered, or may be added as an extra

ITALIC LOGOTYPES (SUPPLIED ON SPECIAL ORDER)

Va Ve Vo Wa We Wo Ya Ye Yo FA PA TA VA WA YA

ELZEVIR NO. 3

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That ex-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffffl1234567890&$¢
abcdefghijklmnopqrstuvwxyzfiflffffffl1234567890&$¢

Matrix Information: 6/7/6 Length of lower case alphabet, 6 point 12 pica [illegible] W Line number machine Keyboard Code used LYWY

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffffl1234567890&$¢
abcdefghijklmnopqrstuvwxyzfiflffffffl1234567890&$¢

Matrix Information: 8/9/6 Length of lower case alphabet, 8 point 12 pica [illegible] W Line number machine Keyboard Code used LYWY

ELZEVIR NO. 3

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †)1234567890

Matrix Information—2△78. Length of lower case alphabet, 130 points. Figures, .0622. Will run in 90 channel layout. Code word, JYYD.

TRADE LINOTYPE MARK

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †)1234567890

Matrix Information—10△274. Length of lower case alphabet, 138 points. Figures, .0692. Will run in 90 channel layout. Code word, JYZL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at

How is one to assess and evaluate a type face in terms of its esthetic design Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good

(11 on point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890(£.,:;'-'!?*)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890(£.,:;'-'!?)1234567890*

ELZEVIR NO. 3

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678($£,.:;'-'?!*†)12345678
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678($£,.:;'-'?! †)12345678

Matrix Information: 12△224. Length of lower case alphabet, 153 points. Figures, .083. Will run in 90 channel layout. Code word, KAAR.

ELZEVIR NO. 3

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is

(One point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifl ffffiffl 1234(£,.:;'-'?!*†)123
abcdefghijklmnopqrstuvwxyzfifl ffffiffl 1234(£,.:;'-'?! †)123

Matrix for 14 C.T.S. Cast of 1 set case alphabet, 170 points. Figures 1623. Will run [illegible] with [illegible] with KAT.

ELZEVIR NO. 3

18 POINT

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. 1234567890 1234567890

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($,.:;'-'?!)

Matrix Information—18,453. Length of lower case alphabet, 242 points. Figures, 1107. Will run in 90 channel layout. Code word: KAFS.

TRADE LINOTYPE MARK

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over any specific face of type? What do they see in ab cdefghijklmnopqrstuvwxyz ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&1234561234 56

Matrix Information—24,138. Length of lower case alphabet, 296 points. Figures, 166. Will run in Display Linotypes, 72 channel lay out, also lower case except w and w in cap side of 4-channel magazine. Code word: KAIM.

ERBAR
MEDIUM
CONDENSED

A new and useful Medium weight of Erbar Condensed—midway in color between Light and Bold—ideal for news heads and advertising display, where just enough attention-calling note is desired and compactness of shape and generous letter-count is necessary. The letter shapes retain the design style and distinction that has won Erbar the approval of discriminating publishers and printers on two continents. Five useful sizes, from 18 to 42 point inclusive.

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World
TRADE LINOTYPE MARK

ERBAR
MEDIUM
Condensed

Comparison of Sizes

18 Point (18△391) Lower case alphabet, 156 points. Figures, .0968

HOW IS one to assess and evaluate a type face in terms of its esth 12

24 Point (24△353) Lower case alphabet, 192 points. Figures, .1107

HOW IS one to assess and evaluate a type face in ter 12

28 Point (28△23) Lower case alphabet, 212 points. Figures, .1107

HOW IS one to assess and evaluate a type face i 12

34 Point (34△15) Lower case alphabet, 257 points. Figures, .1522

HOW IS one to assess and evaluate a ty 12

42 Point (42△59) Lower case alphabet, 317 points. Figure 1, .1798; 2 to 0, .2075

HOW IS one to assess and eval 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) ' ' - – & $ -

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

ERBAR
MEDIUM
Condensed

18

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak,

(cond)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($,.:;-'?!)

Matrix Information 183-3/4 Length of lower case alphabet 156 points Figures 0968 Will run in 90-channel layout Smallest size on which this face will cast is 12 point Code word ZIDIZ

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practi-

24

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($,.:;-'?!)

Matrix Information 147-3/4 Length of lower case alphabet 92 points Figures 1167 Will run in 90-channel layout Smallest size on which this face will cast is 9 point Code word ZIDIO

ERBAR
MEDIUM
Condensed

28

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;-?!)

Matrix Information · 28△3. Length of lower case alphabet, 212 points. Figures, 1107. Will run in 90 channel layout. Smallest slug on which this face will cast is 26 point. Code word, ZIDLA.

TRADE LINOTYPE MARK

34

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type ($,.:;-'?!)

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 123456789

Matrix Information · 34△15. Length of lower case alphabet, 257 points. Figures, .1522. Will run in 72 channel layout; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 32 point. Code word, ZIDME.

ERBAR
MEDIUM
Condensed

42

HOW IS ONE TO ASSESS AND EV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their eyes? Good design is always practical design. And what they see in 1234567890 ($,.:;-'?!)

12 point caslon

ABCDEFGHIJKLMNOPQRSTUVW

abcdefghijklmnopqrstuvwxyz

Matrix Information – 42 pts. Length of lowercase alphabet, 317 points. Figure [illegible], 9 units. Width em, 7 channel layout, also in 34 channel unit/character machine. Smallest slug on which the face will cast is 6 point. Codeword ZUIAH.

Left: Announcement, set in 72 point Erbar Light Condensed and 24 point Erbar Medium Condensed. Decoration: Matrix slides 6 point Nos. 407½A, 407½B; 12 point Nos. 407½A, and 407½B.

Below: Newspaper advertisement, set in 34 point Erbar Medium Condensed, 30 point Bodoni Italic, A-P-L, and 8 point Bodoni, leaded. Decoration: 5 point Matrix slide No. 1822.

Bottom: Announcement, set in 42 point Erbar Bold Condensed, 24 point Erbar Light, Medium and Bold Condensed, and 18 point Erbar Bold Condensed. Decoration: Matrix slides 3 point No. 425 and 6 point No. 426. Initial, 60 point Erbar Bold Condensed.

STUDENT SUPPLIES

Loose Leaf Binders	25c
Fabena Pencils	6 for 25c
Bond Paper	box 60c
Loose Leaf Fillers	12c
Scratch Pads	12 for 10c
Rubber Bands	
Art Gum Eraser	

MULLI

123-07 Frederick

Whet your appetite at

HOWEL HALL

Our Chef will do the rest. This pleasant beach-front hotel has long been famous for its food. And don't let a diet deter you. Our trained dietitian will cater to it with understanding. Rates as low as $7.00 up, American Plan. . . . European Plan also. Special weekly rates.

HOWEL HOTELS, INC.

OCEAN PARK

E

THE ERBAR PRESS

announces the addition of a new condensed sans serif Linotype face. It is available to our customers in LIGHT, **MEDIUM** and **BOLD** weights and a comprehensive range of sizes.

1234 Delphi Avenue, Bloomington, Ohio

ERBAR

LIGHT AND BOLD

CONDENSED

· A NEW FACE FOR NEWS HEADS ·

· AND MODERN TYPE DISPLAY ·

Linotype Erbar Condensed is more than just another condensed Gothic for newspaper heads. Its letter shapes have design-style and drawing in them—they definitely differ from the cold, mechanically-cramped condensed forms previously accepted in this kind of face. Erbar Light and Bold echo, in no small degree, the distinction and smartness of the modern sans serif faces that have proved so popular the past several years.

For newspaper heads, both weights of Erbar Condensed offer compactness, excellent letter count, and the utmost possible legibility in so condensed a type. You will find each useful, too, in contemporary advertising composition of the modern character—to combine with the newer sans serif and flat serif faces, such as Linotype Memphis and Metro, and for display-spotting in the manner ordinary condensed Gothics are frequently employed.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY

Brooklyn, N. Y., Chicago, San Francisco, New Orleans.
Canadian Linotype, Limited, Toronto. Representatives
in the Principal Cities of the World

ERBAR

Light with **Bold Cond.**

Comparison of Sizes

10 Point Erbar Light Condensed with Erbar Bold Condensed (10△416) Lower case alphabet, 96 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

12 Point Erbar Light Condensed with Erbar Bold Condensed (12△392) Lower case alphabet, 104 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

14 Point Erbar Light Condensed with Erbar Bold Condensed (14△210) Lower case alphabet, 123 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234

18 Point Erbar Light Condensed (18△353) Lower case alphabet, 153 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

How is one to assess and evaluate a type face in terms of its esthet 12

24 Point Erbar Light Condensed (24△299) Lower case alphabet, 189 points. Figures, .1107

HOW IS one to assess and evaluate a type face in term 12

28 Point Erbar Light Condensed (28△21) Lower case alphabet, 209 points. Figures, .1107

HOW IS one to assess and evaluate a type face i 12

34 Point Erbar Light Condensed (34△13) Lower case alphabet, 251 points. Figures, .1245

HOW IS one to assess and evaluate a ty 12

42 Point Erbar Light Condensed (42△47) Lower case alphabet, 303 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and evalu 12

48 Point Erbar Light Condensed (48△17) Lower case alphabet, 341 points. Figure 1, .1937; 2 to 0, .2213

HOW IS one to assess and e 12

54 Point Erbar Light Condensed (54△3) Caps, figures and points only. Figure 1, .2213; 2 to 0, .249

HOW IS ONE TO ASSESS 12

60 Point Erbar Light Condensed (60△7) Caps, figures and points only. Figure 1, .235; 2 to 0, .2767

HOW IS ONE TO ASSES 12

18 Point Erbar Bold Condensed (18△351) Lower case alphabet, 162 points. Figures, .1696

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its est 12

24 Point Erbar Bold Condensed (24△294) Lower case alphabet, 162 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12

28 Point Erbar Bold Condensed (28△19) Lower case alphabet, 233 points. Figures, .1107

HOW IS one to assess and evaluate a type fa 12

34 Point Erbar Bold Condensed (34△11) Lower case alphabet, 293 points. Figures, .1798

HOW IS one to assess and evaluate 12

42 Point Erbar Bold Condensed (42△49) Lower case alphabet, 363 points. Figure 1, .2076; 2 to 0, .2213

HOW IS one to assess and e 12

48 Point Erbar Bold Condensed (48△15) Lower case alphabet, 411 points. Figure 1, .2352; 2 to 0, .249

HOW IS one to assess a 12

54 Point Erbar Bold Condensed (54△5) Caps, figures and points only. Figure 1, .249; 2 to 0, .2906

HOW IS ONE TO ASSE 12

60 Point Erbar Bold Condensed (60△9) Caps, figures and points only. Figure 1, .2906; 2 to 0, .315

HOW IS ONE TO AS 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890
$£,.:;-''?!–|—ÆŒæœ . . .()@ fb *†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
$£,.:;-''?!–|—ÆŒæœ . . . ()@ fb *†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ **ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ**

Special two-letter Small Caps available as an extra

ERBAR

Light with **Bold Cond.**

10

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

(two point leaded)

Matrix Information: 10△416. Length of lower case alphabet, 96 points. Figures, .0622; comma, period and thin space, .0311. Will run in 90 channel layout. Code word, ZEDAS.

TRADE LINOTYPE MARK

12

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft"

(two point leaded)

Matrix Information: 12△392. Length of lower case alphabet, 104 points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, ZEDAY.

TRADE LINOTYPE MARK

14

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890($£,.:;'-'?!*†‡¶§)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890($£,.:;'-'?!*†‡¶§)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Special two-letter Small Caps available as an extra

Matrix Information: 14△210. Length of lower case alphabet, 123 points. Figures, .083; comma, period and thin space, .0415. Will run in 90 channel layout. Code word, ZEDBE.

ERBAR Light Cond.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTI

18

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a ''heft'' and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to 1234567890 ($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 18/23 Length of lower case alphabet 133 points. Figures 0#5. Will range [illegible] standard alignment. Smallest slug on which this face will cast is 12 point. Code word: ZATED

TRADE LINOTYPE MARK

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

24

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical 1234567890($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information [illegible] Length of lower case alphabet [illegible] points. Figures [illegible]. Will range [illegible] standard alignment. Smallest slug on which this face will cast is [illegible] point. Code word: ZATED

ERBAR
Light Cond.

28

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific face of type? What do they see in it? 1234567890($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 28-21. Length of lower case alphabet, 209 points. Figures, .1107. Will run in 90 channel layout. 28 point standard alignment. Smallest slug on which this face will cast is 26 point. Code word, ZATER.

TRADE LINOTYPE MARK

34

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of 1234567890($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information 34-13. Length of lower case alphabet, 271 points. Figures, .1245. Will run in 72 channel lay out; also lower case in cap channels of 90 channel magazine. 34 point standard alignment. Smallest slug on which this face will cast is 32 point. Code word, ZATFE.

ERBAR
Light Cond.

How is one to assess and evaluate a type face in terms of its esthetic de- 42
sign? Why do the p abcdefghijklmn
opqrstuvwxyz 1234567890 ($:;-'?!)
ABCDEGHJKLMNOPQRSTUVWXZ

Matrix Information 15/17. Length of lower case alphabet, 303 points. Figure 1 [illegible] to 9. 12% Will run on 2 channel Duvet; also in 34 channel auxiliary magazine. Alignment is special. Smallest slug on which this font will cast is 5 point from a 36 point Display Mold. Code word, ZEKO.

TRADE LINOTYPE MARK

How can one evaluate a face of
type in the terms of its esthetic 48
design? In abcdefghijklmnopqr
stuvwxyz 1234567890 ($:;-'?!)
ABCDEFGIJKLNOQRSTVWXYZ

Matrix Information 15/17. Length of lower case alphabet [illegible] points. Figure 1 [illegible] Will run on Wide 2 channel magazine; also lower case in caps and small caps, 2 channel magazine with the [illegible] Wide 34 channel auxiliary magazine. Smallest slug on which this font will cast is [illegible] point. The [illegible] point attachment of 2 points to cast this face. Code word, ZUMA.

ERBAR
Light Cond.

54

HOW IS ONE TO ASSESS OR EVALUATE A TYPE FACE IN THE TERMS OF ITS DESIGN? WHY DO TH 12345 ($:;-'?!)

Matrix Information—54△3. Caps, figures and points only. Figure 1, .2213; 2 to 0, .249. Will run in Wide 72 channel magazine; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMRE.

TRADE LINOTYPE MARK

60

HOW CAN A TYPE FACE BE ASSESSED IN A TERM OF ITS M 567890 ($:;-'?!) ABCDEGJKNPQRSWXYZ

Matrix Information—60△7. Caps, figures and points only. Figure 1, .235; 2 to 0, .2767. Will run in Wide 72 channel magazine, except figures; also in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMUM.

54 Point Erbar Light Condensed (54△3039) Lower case alphabet, 81 points, Code word, ZAVAR

Spring Suits And Topcoats At This Sale $24 Each! Many In The Latest Stripes. Size 16 Is

54

60 Point Erbar Light Condensed (60△1039) Lower case alphabet, 41 points, Code word, ZAVBI

Evans' Moving & Storage Local, Long Distance And Return Loads Up To A 50

60

72 Point Erbar Light Condensed (72△1039) Lower case alphabet, 507 points, Code word, ZAVCO

Fine Imported Rug In A New Design At $56

72

All-Purpose Linotype matrices are also available in 18, 24, 30, 36, 42 and 48 point sizes

ERBAR
Light Cond.
A-P-L

84 Point Erbar Light Condensed (84△1039) Lower case alphabet, 700 points. Code word, ZECRU

84

Country Sausages Stony Point Butter Fine Jersey Ham 31

96 Point Erbar Light Condensed (96△1039) Lower case alphabet, 771 points. Code word, ZECSA

96

The Spring Hats Are Displayed In Boys' Section 28

ERBAR
Light Cond.
A-P-L

120

120 Point Erbar Light Condensed (C&S) 120. Lower case alphabet, 41 pica. Codeword: ZUCH

The Only Play Showing A 16

144

144 Point Erbar Light Condensed (144/1029) Lower case alphabet, 34 pica. Codeword: ZUCVI

Navy Starts May 23 For

ERBAR

Bold Cond.

18

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made ni 1234567890($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information · 18△351. Length of lower case alphabet, 162 points. Figures, 0908. Will run in 90 channel layout. 18 point standard alignment. Smallest slug on which this face will cast is 17 point. Code word, ZAHSA.

TRADE LINOTYPE MARK

24

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al 1234567890($,.:;-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information · 24△295. Length of lower case alphabet, 202 points. Figures, 1107. Will run in 90 channel layout. 24 point standard alignment. Smallest slug on which this face will cast is 22 point. Code word, ZAHTE.

ERBAR
Bold Cond.

28

HOW IS ONE TO ASSESS AND EVALUATE A TY
FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face
in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over
a specific face of type? W 1234567890($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—ZAJP. Length of lower case alphabet, 233 points. Figure—1167. Will run in 9-point channel layout 28 point standard alignment. Smallest slug on which this face will cast is 26 point. Code word: ZAHU

TRADE LINOTYPE MARK

34

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a
type face in the terms of its esthetic
design? Why do the pace-makers in
the art of print 1234567890($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information—[illegible]. Length of lower case alphabet [illegible]. Figure—[illegible]. Will run in [illegible] channel layout [illegible] point standard alignment. Smallest slug on which this face will cast is [illegible] point. Code word: ZAHU

ERBAR
Bold Cond.

42

How is one to assess and evaluate a type face in terms of its esthetic abcdefghijklmnopqrs tuvwxyz 1234567890 ($:;-'?!) ABCDEGJKMNOPQRSTVWXZ

Matrix Information: 42△49. Length of lower case alphabet, 365 points. Figure 1, .2076; 2 to 0, .2213. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Alignment is special. Smallest slug on which this face will cast is 36 point from a 36 point Display Mold. Code word, ZEKVE.

TRADE LINOTYPE MARK

48

How can one assess a face of type in terms of esthetic r abcdefghijklmnopqrstuv wxyz1234567890($:;-'?!) ABCDEGJKLMNPQSTUXYZ

Matrix Information: 48△15. Length of lower case alphabet, 411 points. Figure 1, .2352; 2 to 0, .249. Will run in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. (The special 45 point attachment is necessary to cast this face.) Code word, ZEMNU.

Matrix Information: 48△19. Caps, figures and points only. Figure 1, 2351; 2 to 0, .2629. Smallest slug on which this face will cast is 36 point from a 36 point Display Mold. Code word, ZENZI.

ERBAR
Bold Cond.

54

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN A TERM OF THE FINE AN 12345 ($:;-'?!)

Matrix Information. 45 Caps, figures and point only. Figure 1, 36, 2 to 6, 2.6%. Will run in Wide 3 channel machine except figures; also in Wide 34 channel auxiliary matrix machine. Smallest size on which this face will cast is 5 point. (No special 45 point attachment is necessary to cast this face.) Code word, ZEMSI.

TRADE LINOTYPE MARK

60

HOW IS A TYPE FACE TO BE EVALUATED IN TERM 67890 ($:;-'?!) ABCDEFGIJKMPQXYZ

Matrix Information. 60 Caps, figures and points only. Figure 1, 36, 2 to 6, 2.6%. Will run in Wide 3 channel machine. Smallest size on which the face will cast is 6 point. (No special 6 point attachment is necessary to cast this face.) Code word, ZEMUL.

ERBAR
Bold Cond.
A-P-L

54 Point Erbar Bold Condensed (54△1029) Lower case alphabet, 454 points. Code word, ZATTI

54 **Many People To Attend Dinner For Charity Fund On February 26 For The**

60 Point Erbar Bold Condensed (60△1029) Lower case alphabet, 504 points. Code word, ZATUB

60 **Brown Sports Jackets! For This Sale Only, $4 All Have Wool Lining**

72 Point Erbar Bold Condensed (72△1029) Lower case alphabet, 602 points. Code word, ZATUH

72 **Our Spring Sale Of China Silk Slips $3**

All-Purpose Linotype matrices are also available in 18, 24, 30, 36, 42 and 48 point sizes

ERBAR
Bold Cond.
A-P-L

84 Point Erbar Bold Condensed (84/16.2) Lower case alphabet, 825 points. Code word, ZEBUH

84

Queens County Fresh Eggs And Baby Chicks 27

96 Point Erbar Bold Condensed (96/18.5) Lower case alphabet, 942 points. Code word, ZEBUN

96

Last 31 Days! Gigantic Sale Fine Rugs 84

ERBAR
Bold Cond.
A-P-L

120 Point Erbar Bold Condensed (120△1029) Lower case alphabet, 1090 points. Code word, ZEBUV

120 Red Eating Apples 126

144 Point Erbar Bold Condensed (144△1029) Lower case alphabet, 1254 points. Code word, ZEBYE

144 Netting 8 For Many

A DISTINGUISHED LINOTYPE BOOK FACE

ESTIENNE

Linotype Estienne is another distinguished book face created by Mr. George W. Jones, the eminent English printer and designer of Granjon. Like Granjon it is an exclusive Linotype face available in no other form. It was named in honor of the distinguished sixteenth century printing family whose work is cherished by posterity. Typographers and printers will be particularly interested in the notably new type texture Estienne provides—a distinctive, wholly charming pattern and appearance when set in mass form that is unlike that of any other face. Estienne capitals are compellingly attractive, possessing a dignity and beauty seldom approached by present day book faces. The limpid, flowing grace and charm of the lower-case letters with their tall ascenders and long descenders makes reading easy, even without leading.

Available in six sizes, from 8 to 18 point, inclusive.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y., CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

COMPARISON OF SIZES

8 Point (8△A18) — Lower case alphabet, 98 points. Figures, .0553

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmno pqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'?!) *†‡¶§[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'?!) †‡¶§[]

10 Point (10△480) — Lower case alphabet, 114 points. Figures, .0622

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'?!) *†‡¶§[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'?!) †‡¶§[]

12 Point (12△980) — Lower case alphabet, 126 points. Figures, .0692

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU ABCDEFGHIJKLMNOPQRSTU VWXYZ& abcdefghijklmnopqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-' ?!) *†‡§¶[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmnopqrstuv wxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'?!) †‡§¶[]

14 Point (14△941) — Lower case alphabet, 143 points. Figures, .083

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU ABCDEFGHIJKLMN OPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfiflffffiffl Quctst 1234 567890 ($£,.:;'-'!?) *†‡¶§[]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&QU abcdefghijklmno pqrstuvwxyzfiflffffiffl Quctst 1234567890 ($£,.:;'-'!?) †‡¶§[]

16 Point (16△942) — Lower case alphabet, 157 points. Figure 1, .0695; 2 to 0, .1107

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijkl mnopqrstuvwxyzfiflffffiffl ctst 1234567890 ($,.:;'-'?!)

18 Point (18△355) — Lower case alphabet, 168 points. Figure 1, .083; 2 to 0, .1245

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefg hijklmnopqrstuvwxyzfiflffffiffl ctst 1234567890 ($,.:;'-'?!

TRADE LINOTYPE MARK

SWASH CAPITALS AND FINIAL LETTERS

A B C D E G J M N P R T Y & e n t y

ONE- AND TWO-LETTER LOGOTYPES

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.

FA PA TA VA WA YA Th Wh Wi

MODERNIZED FIGURES

1234567890 *1234567890*

Made in 8, 10 and 12 point sizes, and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried

(solid)

TEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size as any good tool has. Your good chair has all of its parts *made nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person

(solid)

Matrix Information—Alphabet length of lower case alphabet, 98 points. Size of figures, .0622; comma, period and thin space, .0277; figure space, .0553. Will run in 90 channel layout. Alignment 7 point standard. Code word, ZADVA

Matrix Information—Alphabet length of lower case alphabet, 114 points. Size of figures, .0622; comma, period and thin space, .0311; figure space, .0622. Will run in 90 channel layout. Alignment 7 point standard. Code word, ZAGKO.

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons

(solid)

Matrix Information: 12△980. Length of lower case alphabet, 126 points. Size of figures, .0692; comma, period and thin space, .0415; figure space, .0692. Will run in 90 channel layout. Alignment 11 point standard. Code word, ZUFO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made *nicely to the right size* to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up

(solid)

Matrix Information 14A941. Length of lower case alphabet, 143 points. Size of figures, 083; comma, period and thin space, 0434; figure space, 083. Will run in mixed-figure layout. Alignment is approximately 12 point standard. Code word, ZUGU.

SIXTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distin-

(solid)

Matrix Information: 16△942. Length of lower case alphabet, 157 points. Size of figure 1, .0695; 2 to 0, .1107; comma, period and thin space, .0553; figure space, .1107. Will run in 90 channel layout. Alignment 14 point standard. Code word, ZUHI.

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TY PE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves,

(solid)



Matrix Information: 1e(3)6; Length of lower case alphabet, 168 points. Size of figure 1, .084"; 2 to 0, .124"; comma, period and thin space, .042"; figure space, 1.4. Will require 6-channel layout, except Cap W and figures. Alignment 18-point standard. Code word, ZUIP.

RECOLLECTIONS OF OSCAR WILDE: CHAPTER THE FIRST

It was on the terrace of a small hotel near Tunis, overlooking a garden sloping to the sea, where china roses and geraniums struggled against the sand, that I chanced to meet an elderly Englishman who, years ago, had known Oscar Wilde. The hour was late, and his reminiscences lasted well into the night. In a low and indistinct voice he described the Irish author as a rare personality not to be measured by his actual works, for his career as a man of letters, cut short by tragedy, represents the intermittent effort of a few years only. "Wilde did not live to give us the full measure of his talent, and what he wrote was done in a country which, from the first, was hostile to his cast of thought."

I interrupted "Surely his wit was appreciated?"

The reply was immediate. "Modern Englishmen dislike wit, rarely understand it, or, if they do, become distrustful and suspicious. To be witty is to be found out." He smiled and added "Our humour, which you Frenchmen fin
or mask
related t
from fea
wit was s
ing." M
. . . ther
and Eng
under st
town-br

The page at the left has been reset from th Nonesuch Press *Recollections of Oscar Wilde*, typography by Francis Meywell, printed in England by George W. Jones at The Dolphin Press. is in 16 point Estienne The ornament has been changed from the original.

The page below is set in 14 point Estienne italic, with swash capitals and finials.

with the introduction of Devanagari Linotype the Mergenthaler Linotype Company presents another advance in printing by adding a new group of Oriental languages to its Linotype family of international languages.

Although Devanagari contains only forty-nine letters, it employs, through combination of consonants with vowels or other consonants, nearly 700 different printing characters and a complicated system of typesetting in which, in many places, two or three pieces of type are placed one above the other in composing a single line. These peculiarities have offered many insurmountable difficulties in adaptation to machine composition.

After considerable research and experiment, a new system invented by Mr. Hari G. Govil, and perfected in collaboration with experts of the Mergenthaler Linotype Company, makes Devanagari available on the Linotype for machine

EXCELSIOR

LINOTYPE EXCELSIOR is the result of years of experience in designing exceptionally readable plain types. It has deep, generously proportioned counters, and no extreme variation in thick and thin strokes. Each word is instantly grasped by the reader, because Excelsior letters "flow" into one another—the characters are so well fitted, and the distribution of white space is so uniform within and around each character, that the letters readily group into words and provide maximum reading ease.

The valuable subtleties of character visibility, evolved in studying hundreds of existing faces, have been incorporated into Excelsior letter design. Excelsior capitals are sturdy and well proportioned in relation to the lower case. The italic is not "skimpy," as in many faces, but is clear and compact—a fit mate for the legible roman.

You will find Excelsior useful in combination with old style or modern display faces, as well as with the newer flat serif and sans serif types such as the Memphis and Metro. It is equally at home in book or commercial work—any place an exceptionally *readable* type is desired.

Excelsior is available in eleven sizes in combination with italic and small caps, from 5½ point to 14 point. For other requirements, where a bold face is needed, Excelsior is available in combination with Bold Face No. 2 in thirteen sizes, from 5 point to 14 point, and, in combination with Gothic No. 3, in six sizes, from 5 point to 8 point.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, N. Y., CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World

Excelsior with Italic and Small Caps

6 Point (7½△0) Lower case alphabet, 100 points, Figures, .046 or .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

6 Point (6½△320) Lower case alphabet, 107 points, Figures, .04[illegible]
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma VBCD

7 Point No. 3 (7△142) Lower case alphabet, 115 points, Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

7 Point No. 1 (7△140) Lower case alphabet, 118 points, Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

7½ Point (7½△8) Lower case alphabet, 123 points, Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

8 Point No. 2 (8△444) Lower case alphabet, 123 points, Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

8 Point No. 1 (8△432) Lower case alphabet, 126 points, Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

9 Point (9△134) Lower case alphabet, 133 points, Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? VBCD

10 Point (10△386) Lower case alphabet, 142 points, Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig VBCD

11 Point (11△120) Lower case alphabet, 151 points, Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic VBCD

14 Point (14△218) Lower case alphabet, 171 points, Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its VBCD

Excelsior with Bold Face No. 2

Point (6½ 8?) Lower case alphabet, 24 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

Point (7½ 9 48) Lower case alphabet, 22 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

6 Point (8 9 54) Lower case alphabet, 20 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

7 Point No. 2 (9 9 126) Lower case alphabet, 18 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point No. 1 (9 9 138) Lower case alphabet, 18 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

7½ Point (9½ 9 ?) Lower case alphabet, 17 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

8 Point No. 2 (9 9 146) Lower case alphabet, 15 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

8 Point No. 1 (9 9 154) Lower case alphabet, 14 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234

9 Point (9 9 ?) Lower case alphabet, 13 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234

10 Point (9½ 9 ?) Lower case alphabet, 12 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234

11 Point (11 12 ?) Lower case alphabet, 10 points, Figures, etc.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic 1234

Excelsior with Bold Face No. 2

2 Point (12△378) Lower case alphabet, 188 points, Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234

14 Point (14△214) Lower case alphabet, 171 points, Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234

Excelsior with Gothic No. 3

5 Point (5△36) Lower case alphabet, 95 points, Figures, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

6 Point (6△54) Lower case alphabet, 100 points, Figures, .049

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

6 Point (6△366) Lower case alphabet, 103 points, Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

7 Point No. 2 (7△378) Lower case alphabet, 115 points, Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point No. 1 (7△156) Lower case alphabet, 118 points, Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

8 Point No. 2 (8△468) Lower case alphabet, 123 points, Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234

LINOTYPE

Excelsior with Memphis Bold

Excelsior is also available in combination with **Memphis Bold**; see the index for its showing elsewhere in this book

5½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the propo-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

COUPLE. Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

(Set 11 lines to the inch with short descenders)

List of Characters in Two-Letter Unit

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— ...()@lb*†‡¶§[]'' ⅛¼⅓⅜½⅝⅔¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— ...()@lb†‡¶§[]'' ⅛¼⅓⅜½⅝⅔¾⅞

Matrix Information 54-A50. Lower case alphabet, 100 points. Ligatures [illegible] Runs in 2-channel magazine. Code word: ZAFDA

TRADE LINOTYPE MARK

6

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what th g j p q y

(set with long descenders on seven point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

List of Characters in Two-Letter Unit

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— ...()@lb*†‡¶§[]'' ⅛¼⅓⅜½⅝⅔¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— ...()@lb†‡¶§[]'' ⅛¼⅓⅜½⅝⅔¾⅞

Matrix Information 6-A30. Lower case alphabet, 107 points. Ligatures [illegible] Runs in 2-channel magazine. Code word: ZAHIZ

7 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthet-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-“?!–|— . . . () @ ℔ * † ‡ ¶ § [ ] %
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-“?!– — . . . () @ ℔ † ‡ ¶ § [ ] %
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information—7△142. Lower case alphabet, 115 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAC OJ

7 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to per-

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always pract g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-"?!–|— . . . () @ ℔ *†‡¶§[]%
$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-"?!– —. . . () @ ℔ †‡¶§[]%
$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letterforms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak,

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly

(one point leaded)

List of Characters in Two Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ( ) @ ℔
†‡¶§[ ]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!– —. . . ( ) @ ℔
†‡¶§[ ]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information 7½A8. Lower case alphabet, 123 points. Figures, 0622; comma, period and thin space, 0831. Runs in 90 ems. Machine Code word ZAVU.

8 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e., a* person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always prac-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de g j p q y

List of characters and sizes for this font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ( ) @ ℔
*†‡¶§[ ]% 1⁄8 1⁄4 3⁄8 1⁄2 5⁄8 3⁄4 7⁄8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!– —. . . ( ) @ ℔
†‡¶§[ ]% 1⁄8 1⁄4 3⁄8 1⁄2 5⁄8 3⁄4 7⁄8

Matrix Information — 345 I, w, r, c, t, d, l, a, b, e, f, g, h, i, k, m, n, o, p, q, s, u, v, x, y, z, æ, œ, fi, fl, ff, ffi, ffl, 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, $, £, ,, ., :, ;, -, ‘, ’, ?, !, –, —, (,), @, ℔, *, †, ‡, ¶, §, [,], %, 1⁄8, 1⁄4, 3⁄8, 1⁄2, 5⁄8, 3⁄4, 7⁄8, Ł, ł, Ø, ø, Đ, đ, Þ, þ, Ŋ, ŋ, Ħ, ħ, Ŧ, ŧ, Ĳ, ĳ, Ŀ, ŀ, Ŕ, ŕ, Ś, ś, Ź, ź, Ć, ć, Ń, ń, Ĺ, ĺ, Ŵ, ŵ, Ŷ, ŷ, Ĝ, ĝ, Ĥ, ĥ, Ĵ, ĵ, Ŝ, ŝ, Ĉ, ĉ, Ŭ, ŭ, Ŏ, ŏ, Ĕ, ĕ, Ĭ, ĭ

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, it excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letterforms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „.:;-‘’?!–|— . . . ( )
@ ℔ *†‡¶§[ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „.:;-‘’?!– —. . . ( )
@ ℔ †‡¶§[ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information 2134. Lower case alphabet, 133 points. Figures, 0692; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZARAZ.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „.:;-''?!–|— . . . ()
@lb*†‡❡ §[]′′ ⅛¼⅜½⅝¾7⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „.:;-''?!– —. . . ()
@lb †‡❡ §[]′′ ⅛¼⅜½⅝¾7⅞

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ „.:;-“?!–|—
. . . ( )@℔*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ „.:;-“?!– —
. . . ( )@℔ †‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information 11–120. Lower case alphabet, 151 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 h. mel magazine. Code word, ZEJEY

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so*

(½ point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ .,:;-'`
?!–¸— . . . ( ) @ lb * † ‡ ¶ § [ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ .,:;-'`
?!– —. . . ( ) @ lb † ‡ ¶ § [ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 14/218; Lower case alphabet 171 points; Figures, [illegible] channel brass rule. Code word: ZUMLY

Higby, Chester Penn. The Religious Policy of the Bavarian Government during the Napoleonic Period. 1919. Pp. 346. 8vo. HEPL, 196. $4.00, paper. $5.00, cloth.

Contents: 1. Introduction; Part I—Bavaria in 1799: 2. Political and Social Conditions; 3. The Position of Catholics, Protestants and Jews; 4. The Bavarian Clergy; 5. The Relation of State and Church; 6. The Religious Life of the Common People. Part II—The Religious Policy of the Bavarian Government during the Napoleonic Period and Its Immediate Effects: 7. The New Government and Its First Measures; 8. The Toleration Policy of the Bavarian Government; 9. Confiscation of Church Property; 10. The Intervention of the Government in Purely Spiritual Matters; 11. Intervention of the Government in Matters Partly Religious and Partly Secular in Character; 12. Intervention of the Government in Purely Secular Matters. Part III—The Permanent Effects of the Religious Policy Followed by the Bavarian Government during the Napoleonic Period; 13. Religious Toleration in Bavaria after 1815; 14. The Concordat of 1817; 15. The Relations of Church and State after 1815; 16. Conclusions.

Higginson, James Jackson. Spenser's *Shepherd's Calender* in Relation to Contemporary Affairs. 1912. Pp. xiii + 364. 8vo. ECL. $2.50.

Contents: 1. The Political and Ecclesiastical Satire of the *Shepherd's Calender;* 2. The Biographical Relations of the *Shepherd's Calender;* Appendix: Mr. Greenlaw's Theory; Index.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911 (2nd ed., 1917). Pp. ix + 214. 8vo. JSC.

Contents: 1. The State as an Embodiment of the Law; 2. The State as a Juristic Person; 3. The State as a Promoter of General Welfare; 4. The State as a Member of a Society; 5. The State as a Subject of Positive Law; 6. The State as a Mediator of Guarantees; 7. The State as an Armed Power; 8. The State as a Justiciable Person; Index.

Hill, Robert Tudor. The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States in Relation to Western Development. 1910. Pp. 253. 8vo. HEPL, 100. $3.00, paper.

Contents: 1. The Westward Movement; 2. Public Land Policies and the Public Domain; 3. Western Optimism; 4. Democracy and Equality in the West; 5. Democracy in Western Political Life; 6. Democracy and Individualism; 7. Individualism and the Public Domain; 8. Individualism and the Public Domain (cont.); 9. A Social Democracy—Survey and Conclusions; Bibliography; Index.



Hills, John W(aller). British Government Finance. By the Rt. Hon. John W. Hills and E. A. Fellowes. 2nd ed., rev., enl., 1932. Pp. 218. 8vo. English and European agent: Philip Allan, London. $2.75.

To make clear the intricacies of the British financial system and to explain its machinery is the business of this book. It is designed to show the working of the system, and incidentally, it is hoped, to prove that much which looks irrational is nothing but the working out of accepted principles. The book was originally written in 1925 by Major Hills, who was financial Secretary to the British Treasury during Mr. Baldwin's first administration. To bring out this revised edition, the author secured the cooperation of Mr. E. A. Fellowes, a Clerk to the House of Commons. As it now stands, the book is the only comprehensive, authentic, and readable account of the subject available in the United States.

Contents: Part I—Revenue & Administration: 1. Introduction; 2. The Executive; 3. The House of Commons; 4. Collection of Revenue; 5. The Consolidated Fund; 6. The Paymaster-General; 7. Audit and Balance; 8. Public Economy. Part II—Currency: 9. Great Britain's Currency System. Part III—Debt: 10. National Debt in General; 11. The National Debt; 12. Floating Debt; 13. Assets, Conversion and Sinking Funds. Appendices: 1. Finance Bills; 2. Example of an Appropriation Account. Index.

Hillebrand, William Francis. Our Analytical Chemistry and Its Future. 1917. Pp. 36. 8vo. CFC. $0.50, paper.

Hinkhouse, Fred Junkin. The Preliminaries of the American Revolution as Seen in the English Press, 1763-1775. 1926. Pp. 216. 8vo. HEPL, 276. $3.50.

This is a study of English public opinion on the great issues in the controversy between Great Britain and the American colonies that resulted in the American Revolution. It is concerned not with what politicians said but with what the average well-informed Englishman knew and thought about such events as the Stamp Act, the Townshend Acts, the Boston Tea Party and the punishment of Boston. The author has made a careful study of contemporary English newspapers, and magazines, and has succeeded in throwing new light on many of the happenings of the critical period from 1763 to 1775.

Contents: 1. The Newspapers; 2. Before the Stamp Act; 3. The Stamp Act; 4. Constitutionality of Taxation; 5. Colonial and Imperial Thinking; 6. Bishops; 7. The Townshend Acts; 8. Tea, and the Punishment of Boston; 9. Concord, Lexington and Bunker Hill; 10. Conclusion; Appendix; Index.

Hinrichs, A(lbert) F(ord). The United Mine Workers of America and the Non-Union Coal Fields. 1923. Pp. 196. Diagrs. 8vo. HEPL, 246. $3.00, paper.

Contents: Introduction; 1. Do the Men Want the Union?; 2. Wages; 3. The Checkweighman; 4. The Company Store; 5. The Company and Private Life; 6. Improvement in Miners' Conditions; 7. The Development of the Coal Industry and the Miner; 8. Early History of Unions of Coal Miners; 9. Conspiracy; 10. The Closed Shop in the Coal Industry; 11. The Case of Management against the Union; 12. Public Interest in Coal; 13. Conclusion; Bibliography; Index.

Hirth, Friedrich. The Ancient History of China to the End of the Chou Dynasty. 1908 (3rd printing, 1923). Pp. xx + 383. Map (fold.). 8vo. O.p.

The ancient history of China holds a position in the Far East similar to that of Greece and Rome in the West.

Contents: Preface; Instructions for Reading Chinese Words; 1. Mythological and Legendary; 2. The Confucian Legends; 3. The Shang, or Yin Dynasty (1766-1122 B.C.); 4.-8. The Chou Dynasty (1122-249 B.C.); Appendix (Chronological Tables); Index; Sketch Map of China during the Chou Dynasty.

Hishida, Seiji G(eorge). The International Position of Japan as a Great Power. 1905. Pp. 289. 8vo. HEPL, 64. $3.00, paper.

Contents: 1. Introduction; 2. International Society of Ancient Asia; 3. Dreams of Universal Empire; 4. The First Intercourse of Japan with the European Nations; 5. Reopening of the Sealed Japan; 6. Japan's Entry into the Comity of Nations; 7. Modern International Relations of Japan with Asiatic Nations; 8. The Far Eastern Question; 9. The Far Eastern Question (cont.); 10. Conclusion; Appendix; Bibliography.

Historians of Anglo-American Law: HOLDSWORTH.

Historic Origin and Social Development of Family Life in Russia: ELNETT.

This page is from *Columbia Books 1893–1933*, a dictionary catalog of Columbia University Press publications. The text is reset in 8 point No. 1 Excelsior with Italic and Small Caps, and the same size in combination with Bold Face No. 2. The smaller type is 5½ point Excelsior with Italic and Small Caps, cast on 6 point body. Running head is 10 point Excelsior with Bold Face No. 2.

5 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–— . . . ()@lb*†‡¶§[] ' ¼¹₄³₈½₂⅝⅔¾
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—. . . ()@lb*†‡¶§[]% ¼¹₄³₈½₂⅝⅔¾

Figures, .0415→ 1234567890 1234567890 ←Figures, .050
1234567890 1234567890

Matrix Information—5(2,3)? Lower case alphabet, 65 points. Figures, .0415 or .050; comma, period and thin space, 6 units. Runs in 90-channel magazine. Code word: ZATHO

LINOTYPE

5½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the propo-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suita-

no point leaded

COUPLE. Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer C 139 Herald T Q g j p q y

(Set 14 lines to the inch with short descenders)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a g j p q y

two point leaded (one point slug)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–— . . . ()@lb*†‡¶§[] ' ¼¹₄³₈½₂⅝⅔¾
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– — ()@lb*†‡¶§[] ¼¹₄³₈½₂⅝⅔¾

Figures, .046→ 1234567890 1234567890 ←Figures, .050
1234567890 1234567890

Matrix Information—5(2,3)? Lower case alphabet, 100 points. Figures, (Point leaded) .046; comma, period and thin space, 5 Runs in 90-channel magazine. Code word: ZACNI

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the in-

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-‘’?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] % ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-‘’?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] % ⅛¼⅜½⅝¾⅞

Matrix Information—6△314. Lower case alphabet, 107 points. Figures, 0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZACOC.

7 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-‘’?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] %
⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-‘’?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] %
⅛¼⅜½⅝¾⅞

Matrix Information—7△136. Lower case alphabet, 115 points. Figures, 0783; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZABRU.

7 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always pract g j p q y

List of Characters in Face Font No. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–'— ( ) @ ℔ ' ¢ § [ ] ℅
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!– — ( ) @ ℔ * ‡ ¶ § [ ] ℅
⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

Matrix Information: 7, 2-set, Lower case alphabet 13 points. Features [illegible] Pantograph No. 1. Standard Linotype Code system. ZAQUU

LINOTYPE

7½

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

List of Characters in Face Font No. 1

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–|— . . . ( ) @ ℔
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–|—. ( ) @ ℔
*†‡¶§[ ]℅ ⅛¼⅜½⅝¾⅞
*†‡¶§[ ]% ⅛¼⅜½⅝¾⅞

Matrix Information: 7½-2-set, Lower case alphabet 13 points. Features [illegible] Pantograph No. 1. Standard Linotype Code system. ZAVAU

8 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de g j p q y

(set with long descenders on nine point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ „.:;-"?!–|— . . . ( ) @ ℔
*†‡¶§[ ]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ „.:;-"?!–|— . . . ( ) @ ℔
*†‡¶§[ ]% ⅛¼⅜½⅝¾⅞

Matrix Information—9,424. Lower case alphabet, 120 points. Figures, 0622; comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, ZACLU.

LINOTYPE

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ „.:;-"?!–|— . . .
( ) @ ℔ *†‡¶§[ ]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ „.:;-"?!–|— . . .
( ) @ ℔ *†‡¶§[ ]% ⅛¼⅜½⅝¾⅞

Matrix Information—9,430. Lower case alphabet, 133 points. Figures, 0692; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZATDA.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–|—
()@lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–|—
()@lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞

LINOTYPE

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–|—
()@lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;-"?!–—
()@lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffffifl 1234567890 $ £ ,.:;-''?!–|—
. . . ( ) @ ℔ * † ‡ ¶ § [ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffffifl 1234567890 $ £ ,.:;-''?!–|—
. . . ( ) @ ℔ * † ‡ ¶ § [ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix identification 12-378. Lower case alphabet, 178 points. Figures, 683; comma, period and thin space, 6415. Runs in 60 channel magazine. Code word, ZAVSA.

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine writ-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so

(Same 5 point leaded)

List of Characters in This Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-'"

?!– — . . . ( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-'"

?!– — . . . ( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

"Before he married" [illegible] was [illegible] [illegible] [illegible] channel machine. Code word: ZEKYL

5 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— ...()@℔*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|—... ()@℔*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information: 5–36. Lower case alphabet, 95 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAZAC.

LINOTYPE

5½

5½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— ...()@℔*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —... ()@℔*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information: 5½–54. Lower case alphabet, 100 points. Figures, .046; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZECYA.

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!-|— . . . ()@ﬦ*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!-|— . . . ()@ﬦ*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information—6△36. Lower case alphabet 103 points. Figures, 0484, comma, period and thin space 0v 3. Runs in 90 channel magazine. Code word, ZEKAY.

LINOTYPE

7 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!-|— . . . ()@ﬦ*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!-|— . . . ()@ﬦ*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information—7△36. Lower case alphabet 13 points. Figures, 0484, comma, period and thin space 0v 3. Runs in 90 channel magazine. Code word, ZAYIID.

7 Point No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!–|— . . . () @ ℔ *†‡¶§[]%
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!–|— . . . () @ ℔ *†‡¶§[]%
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 7△156. Lower case alphabet, 118 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAVUJ.

8 Point No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!–|— . . . () @ ℔
*†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!–|— . . . () @ ℔
*†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 8△468. Lower case alphabet, 123 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAD.

Linotype Excelsior with Memphis Bold

6 Point (6△426) Lower case alphabet 167 points Figure 0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

8 Point (8△502) Lower case alphabet 176 points Figure 0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234

10 Point (10△466) Lower case alphabet 214 points Figure 0742

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desi 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desi 1234

12 Point (12△488) Lower case alphabet 258 points Figure 0884

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthet 1234

14 Point (14△452) Lower case alphabet 171 points Figure 0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its 1234

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

1234567890æœfiflffffffiffl$£,.:;-''?!– — . . . ()@ lb%
1234567890æœfiflffffffiffl$£,.:;-''?!– — . . . ()@ lb%

*†‡¶§[] 1⁄8 1⁄4 3⁄8 1⁄2 5⁄8 3⁄4 7⁄8
***†‡¶§[] 1⁄8 1⁄4 3⁄8 1⁄2 5⁄8 3⁄4 7⁄8**

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a**

(one point leaded)

List of Characters in Two Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-''?!- . . . ()@ſb *†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-''?!–|—. . . ()@ſb *†‡¶§[]% ⅛¼⅜½⅝¾⅞

Alternative Characters, available as an extra

A J Q & a g t **A J Q & a g t**

Matrix Information—6/426. Lower case alphabet, 107 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZICVO.

TRADE LINOTYPE MARK

8 Point

HOW IS ONE TO ASSESS AND EVALU A TYPE FACE IN TERMS OF ITS EST How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(one point leaded)

HOW IS ONE TO ASSESS AND EVALU A TYPE FACE IN TERMS OF ITS EST How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no**

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-''?!–|— . . . ()@ſb
*†‡¶§[]% ⅛¼⅜½⅝¾⅞

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-''?!–|—. . . ()@ſb
***†‡¶§[]% ⅛¼⅜½⅝¾⅞**

Alternative Characters, available as an extra

A J Q & a g t **A J Q & a g t**

Matrix Information—8/502. Lower case alphabet, 129 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZICYE.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are**

(two point leaded)

List of Characters in Each Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffffifl 1234567890$£,.:;-''?!–|— . . .
()@lb*†‡¶ §[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffffifl 1234567890$£,.:;-''?!–|—. . .
()@lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Alternate Characters, available as an extra

AJQ&agt **AJQ&agt**

Matrix Information 10/12 E with 12 alphabet 14 points Ingenue [illegible] period at 1 the [illegible] 90 channel mixes incl code word ZTCC

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—
. . . ()@ ƀ*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—
. . . ()@ ƀ*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Alternative Characters, available as an extra

AJQ&agt **AJQ&agt**

Matrix Information 12△488. Lower case alphabet, 158 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZIHMO.

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no**

(two point leaded)

List of Characters in Two Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-'' ?!–|— . . . ()@ lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-'' ?!– — . . . ()@ lb*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Alternate Characters, available as an extra

AJQ&agt **AJQ&agt**

Matrix Information – 14 Point Lower case alphabet 162 points. Figure space, comma, period and thin space 9484. Runs in 20 channel magazine. Code word: ZHHOI.

Higby, Chester Penn. The Religious Policy of the Bavarian Government during the Napoleonic Period. 1919. Pp. 346. 8vo. HEPL, 196. $4.00, paper. $5.00, cloth.

Contents: 1. Introduction; Part I—Bavaria in 1799: 2. Political and Social Conditions; 3. The Position of Catholics, Protestants and Jews; 4. The Bavarian Clergy; 5. The Relation of State and Church; 6. The Religious Life of the Common People. Part II—The Religious Policy of the Bavarian Government during the Napoleonic Period and Its Immediate Effects: 7. The New Government and Its First Measures; 8. The Toleration Policy of the Bavarian Government; 9. Confiscation of Church Property; 10. The Intervention of the Government in Purely Spiritual Matters; 11. Intervention of the Government in Matters Partly Religious and Partly Secular in Character; 12. Intervention of the Government in Purely Secular Matters. Part III—The Permanent Effects of the Religious Policy Followed by the Bavarian Government during the Napoleonic Period; 13. Religious Toleration in Bavaria after 1815; 14. The Concordat of 1817; 15. The Relations of Church and State after 1815; 16. Conclusions.

Higginson, James Jackson. Spenser's *Shepherd's Calender* in Relation to Contemporary Affairs. 1912. Pp. xiii + 364. 8vo. ECL. $2.50.

Contents: 1. The Political and Ecclesiastical Satire of the *Shepherd's Calender;* 2. The Biographical Relations of the *Shepherd's Calender;* Appendix: Mr. Greenlaw's Theory; Index.

Hill, David Jayne. World Organization as Affected by the Nature of the Modern State. 1911 (2nd ed., 1917). Pp. ix + 214. 8vo. JSC.

Contents: 1. The State as an Embodiment of the Law; 2. The State as a Juristic Person; 3. The State as a Promoter of General Welfare; 4. The State as a Member of a Society; 5. The State as a Subject of Positive Law; 6. The State as a Mediator of Guarantees; 7. The State as an Armed Power; 8. The State as a Justiciable Person; Index.

Hill, Robert Tudor. The Public Domain and Democracy; a study of Social, Economic and Political Problems in the United States in Relation to Western Development. 1910. Pp. 253. 8vo. HEPL, 100. $3.00, paper.

Contents: 1. The Westward Movement; 2. Public Land Policies and the Public Domain; 3. Western Optimism; 4. Democracy and Equality in the West; 5. Democracy in Western Political Life; 6 Democracy and Individualism; 7. Individualism and the Public Domain; 8. Individualism and the Public Domain (cont.); 9. A Social Democracy—Survey and Conclusions; Bibliography; Index.



Hills, John W(aller). British Government Finance. By the Rt. Hon. John W. Hills and E. A. Fellowes. 2nd ed., rev., enl., 1932. Pp. 218. 8 vo. English and European agent: Philip Allan, London. $2.75.

To make clear the intricacies of the British financial system and to explain its machinery is the business of this book. It is designed to show the working of the system, and incidentally, it is hoped, to prove that much which looks irrational is nothing but the working out of accepted principles. The book was originally written in 1925 by Major Hills, who was financial Secretary to the British Treasury during Mr. Baldwin's first administration. To bring out this revised edition, the author secured the cooperation of Mr. E. A. Fellowes, a Clerk to the House of Commons. As it now stands, the book is the only comprehensive, authentic, and readable account of the subject available in the United States.

Contents: Part I—Revenue & Administration: 1. Introduction; 2. The Executive; 3. The House of Commons; 4. Collection of Revenue; 5. The Consolidated Fund; 6. The Paymaster-General; 7. Audit and Balance; 8. Public Economy. Part II—Currency: 9. Great Britain's Currency System. Part III—Debt: 10. National Debt in General; 11. The National Debt; 12. Floating Debt; 13. Assets, Conversion and Sinking Funds. Appendices: 1. Finance Bills; 2. Example of an Appropriation Account. Index.

Hillebrand, William Francis. Our Analytical Chemistry and Its Future. 1917. Pp. 36. 8vo. CFC. $0.50, paper.

Hinkhouse, Fred Junkin. The Preliminaries of the American Revolution as Seen in the English Press, 1763-1775. 1926. Pp. 216. 8vo. HEPL, 276. $3.50.

This is a study of English public opinion on the great issues in the controversy between Great Britain and the American colonies that resulted in the American Revolution. It is concerned not with what politicians said but with what the average well-informed Englishman knew and thought about such events as the Stamp Act, the Townshend Acts, the Boston Tea Party and the punishment of Boston. The author has made a careful study of contemporary English newspapers, and magazines, and has succeeded in throwing new light on many of the happenings of the critical period from 1763 to 1775.

Contents: 1. The Newspapers; 2. Before the Stamp Act; 3. The Stamp Act; 4. Constitutionality of Taxation; 5. Colonial and Imperial Thinking; 6. Bishops; 7. The Townshend Acts; 8. Tea, and the Punishment of Boston; 9. Concord, Lexington and Bunker Hill; 10. Conclusion; Appendix; Index.

Hinrichs, A(lbert) F(ord). The United Mine Workers of America and the Non-Union Coal Fields. 1923. Pp. 196. Diagrs. 8vo. HEPL, 246. $3.00, paper.

Contents: Introduction; 1. Do the Men Want the Union?; 2. Wages; 3. The Checkweighman; 4. The Company Store; 5. The Company and Private Life; 6. Improvement in Miners' Conditions; 7. The Development of the Coal Industry and the Miner; 8. Early History of Unions of Coal Miners; 9. Conspiracy; 10. The Closed Shop in the Coal Industry; 11. The Case of Management against the Union; 12. Public Interest in Coal; 13. Conclusion; Bibliography; Index.

Hirth, Friedrich. The Ancient History of China to the End of the Chou Dynasty. 1908 (3rd printing, 1923). Pp. xx + 383. Map (fold.). 8vo. O.p.

The ancient history of China holds a position in the Far East similar to that of Greece and Rome in the West.

Contents: Preface; Instructions for Reading Chinese Words; 1. Mythological and Legendary; 2. The Confucian Legends; 3. The Shang, or Yin Dynasty (1766-1122 B.C.); 4.-8. The Chou Dynasty (1122-249 B.C.); Appendix (Chronological Tables); Index; Sketch Map of China during the Chou Dynasty.

Hishida, Seiji G(eorge). The International Position of Japan as a Great Power. 1905. Pp. 289. 8vo. HEPL, 64. $3.00, paper.

Contents: 1. Introduction; 2. International Society of Ancient Asia; 3. Dreams of Universal Empire; 4. The First Intercourse of Japan with the European Nations; 5. Reopening of the Sealed Japan; 6. Japan's Entry into the Comity of Nations; 7. Modern International Relations of Japan with Asiatic Nations; 8. The Far Eastern Question; 9. The Far Eastern Question (cont.); 10. Conclusion; Appendix; Bibliography.

Historians of Anglo-American Law: HOLDSWORTH.

Historic Origin and Social Development of Family Life in Russia: ELNETT.

This page is an adaptation from the original in *Columbia Books 1893 1933*, a dictionary catalog of Columbia University Press publications. The text is reset in 8 point No. 1 Excelsior with Italic and Small Caps, and 8 point Excelsior with Memphis Bold. The smaller type is 5½ point Excelsior with Italic and Small Caps, cast on 6 point body. Running head is 10 point Excelsior with Memphis Bold

LINOTYPE

Garamond No. 3 Family

Linotype Garamond No. 3 and its heavier counterpart, Garamond Bold No. 3, were produced primarily for advertising typographers, to meet the conception of Garamond which has become established in their field. In both light and bold weights the fine typographic equipment of *one-letter italics,* two-letter true-cut small capitals in ROMAN and *ITALIC,* and many logotype combinations have been made available in each point size. Following pages show these sizes as well as the typographic niceties available to meet the exacting requirements of distinguished advertising composition and commercial printing.

Mergenthaler Linotype Company, Brooklyn, N. Y.

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in principal cities of the world*



LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ ſb & £ $ . . . fi fl ff ffi ffl
, . S : ? ! A I Q O ' ' - — *Æ Œ ſb* N £ P L . . . *fi* Y *ff* W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *& : ( ) fl ffi ffl $ æ œ* *67890* ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H K X Z & Æ Œ (a ©℗ † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 (a ©℗ † ‡ § ¶ – { }

LONG DESCENDERS

g j p q y

These characters may be substituted for those regularly furnished with a font as ordered or they may be added as an extra

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f fi fl af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

And on the All-Purpose Linotype, there are five useful sizes, 18 *to* 42 *point:*

How One Assess Evaluate Design
18 24 30 36 42

The 48, 60 and 72 point sizes of Garamond No. 3 are scheduled for manufacture

TRADE LINOTYPE MARK

Comparison of Sizes

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good desi 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing VBCD

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to t 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the VBCD

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-maker VBCD

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it s 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS E
How is one to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? W 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? VBCD

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific fa 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic d VBCD

Six Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine.

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in g j p q y

(set with long descenders, on seven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (§£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (§£.,:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 6△398. Lower case alphabet, 87 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESFO.

Seven Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(set with long descenders, on eight point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (§£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (§£.,:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 7△17. Lower case alphabet, 65 points. Figures, .0591; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZETRE.

Eight Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

How is one to assess and evaluate a type face in terms of its esthetic design? Why do th g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Inventory: Lower case alphabet 10 points. Figures 0623, comma period and thin space. Ranges 1 channel magazine. Code word: ZUSHA

Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely

How is one to assess and evaluate a type face in terms of its esthetic design? Why g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£„.:;'-'?! †‡§¶) 1234567890

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Inventory: Lower case alphabet 11 points. Figures. Ranges 1 channel magazine. Code word: ZUSHA

LINOTYPE

Ten Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in g j p q y

(set with ascending and descenders on 11 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information. 10/440. Lower case alphabet, 118 points. Figures, .0762, comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESIC.

Eleven Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligra-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What g j p q y

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theo-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£.,:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£.,:;'-'?! †‡§¶) 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Twelve Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its goods looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type g j p q y

(set with roma descenders on 18 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information. 12△454. Lower case alphabet 133 points. Figures, .083; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZESIP.

FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a g j p q y

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes*

(One Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 14 [illegible] 1 with extra alphabet, 10 points Linotype [illegible], extra period and thin space, 64 [illegible] channel magazine. Code word, ZEST.

Eighteen Point

(18△1066) Lower case alphabet, 196 points. Code word, ZEYEV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($,.:;'-'?!)1234567

Twenty-Four Point

(24△1066) Lower case alphabet, 254 points. Code word, ZEYFO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do abcdefghi jklmnopqrstuvwxyz ($,.:;'-'?! fiflffffiffl) 12345

(solid)

Thirty Point

(30△1066) Lower case alphabet, 310 points. Code word, ZEYHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over fa abcdefghjk lmqrtvwxyz ($,.:;'-'?! fiflffffiffl) 67890

(solid)

THIRTY-SIX POINT

How can one assess or evalu-
ate a type face in terms of its
esthetic desi abcdefghijklmno
pqrstuvwxyz ($,.:;'-'?! fiflffffiffl)

(solid)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&123456

FORTY-TWO POINT

How is one to evaluate or
assess a type face in the ab
cdefghijklmnopqrstuvwx
yz ($,.:;'-'?! fiflffffiffl) 67890

(solid)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ' ' - — Æ Œ ſb . . . fi fl ff ffi ffl æ œ £ $; :
*, . : ; ? ! ( ) * ' ' - — Æ Œ ſb . . . fi fl ff ffi ffl æ œ £ $; :*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – { }

LONG DESCENDERS

g j p q y

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ONE-LETTER ROMAN LOGOTYPES

SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f fi fl af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of Off

ONE-LETTER ITALIC

SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

And on the A-P-L, *a complete range of sizes from* 18 *to* 144 *point, inclusive, in Garamond Bold No.* 3. *The* A-P-L *italic is available from* 18 *to* 72 *point.*

18 24 30 36 42 48 60 72

H H H H H H H H

144 120 96 84

TRADE LINOTYPE MARK

Comparison of Sizes

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of
printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in
the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-
makers in the art of printing rave over a specific face of type? What do they see in it? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a specific face of type? What do they see 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do
the pace-makers in the art of printing rave over a specific face of type? What do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

11 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why
do the pace-makers in the art of printing rave over a specific face of type? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 1234

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic
design? Why do the pace-makers in the art of printing rave ov 1234
HOW IS ONE to assess and evaluate a type face in terms of its e 1234

18 Point

HOW IS one to assess and evaluate a type face in 12

24 Point

HOW IS one to assess and evaluate a t 12

36 Point

HOW IS one to assess and ev 12

LINOTYPE

Six Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak g j p q y

(set with long descenders on set on point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!†‡§¶) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 7.174. Lower case alphabet, 104 points. Figures .059; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZESDI.

Seven Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your

(solid)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the g j p q y

(set with long descenders on eight point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£,.:;'-'?!†‡§¶) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 7.174. Lower case alphabet, 104 points. Figures .059; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZETTO.

Eight Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£„.:;'-'?!†‡§¶) 1234567890*

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

The [illegible] Lowercase alphabet [illegible] period and the [illegible] Matrix Code word: ZLSEB

Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right

How is one to assess and evaluate a type face in terms of its esthetic desig g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (S£„.:;'-'?!†‡§¶) 1234567890*

abcdefghijklmnopqrstuvwxyz

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

[illegible] Lowercase [illegible] Matrix Code word: ZFHLM

Ten Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there,

one point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? Wh g j p q y

set with comparisons, on 11 point body

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go fur-

One Letter Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information—10△436. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZESER.

ELEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing

One point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of ty g j p q y

set with long descenders, on 12 point body

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

One Letter Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

SPECIAL LETTER ASSEMBLY NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 11 point Lower case alphabet 140 points Figures [illegible] channel magazine Code word, ZEITT

TWELVE POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a per-

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific g j p q y

(set with 1 and 2 set widths on 13 point body)

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the*

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 12A452. Lower case alphabet, 148 points. Figures, 083; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, ZESEN.

FOURTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra g j p q y

THE SAME THING holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567*

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 14 Lowercase alphabet, 12 point Linotype, [illegible] Code word ZLSTV

LINOTYPE

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all o 1234567890

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($,.:;'-'?!)

Matrix Information—18△301. Lower case alphabet, 274 points. Figures, 1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZETMO.

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why so superlatively pleasant to their ey ($,.:;'-'?!) 1234567890

two point leaded

ABCDEFGHIJKLMNOPQRSTUVW

abcdefghijklmnopqrstuvwxyz

Matrix Information—24△336. Lower case alphabet, 278 points. Figure 1, 1107; 2 to 0, 1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZASUT.

THIRTY POINT

HOW IS ONE TO ASSESS AN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical design. And what they see in good type design is, partly, its practical fitness to perform its work. It has a "heft" and b abcdef ghijklmnopqrstuvwxyz ($,.:;'-'!?)

(two point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&1234567890

Matrix Information 30-20 Lower case alphabet 30 points. Figure 3 [illegible] Roman Wide 2 [illegible] same, also lower case in cap channel of 2 channel magazine with caps and figures in Wedge 3 channel auxiliary magazine 18 point alignment. Smallest shoulder which this face will cast is 22 point. Code word: ZASVI

THIRTY-SIX POINT

(36△1054) Lower case alphabet, 403 points. Code word, ZERJI

How is one to evaluate and
assess type faces in terms of
est abcdefghijklmnopqrstu
vwxyz ($,:'-?!fiflffffiffl)12345

(solid)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&

FORTY-TWO POINT

(42△1054) Lower case alphabet, 465 points. Code word, ZERKO

How is one to assess and
evaluate a type fac abcd
efghijklmnopqrstuvwx
yz ($,:'-'?!fiflffffiffl) 67890

(solid)

ABCDEGHJKMNPQ
RSTUVWXYZ&

A-P-L

All Photon-Linotype matrices are also available in 48, 54 and 60 point sizes

FORTY-EIGHT POINT

How can one assess a type face in terms of esthetic abcdefghijkl nopqr($;'-'?!fiffffl)156

three point scaled

SIXTY POINT

How is one to as-sess and evaluate pqrstuvwxyz120

ABCDEGHJKL

SEVENTY-TWO POINT

(72△1054) Lower case alphabet, 796 points, Code word, ZERNF

The Easy Clip
In abcdfghjkl
($,:'-'?!fiffffl) 89

(three point leaded)

EIGHTY-FOUR POINT

(84△1054) Lower case alphabet, 1063 points, Code word, ZEYSO

Flight King
Steps Night
qrtwxyz 56

(solid)

A-P-L

Ninety-Six Point

(96 point lowercase alphabet [illegible] ZA ÆÆ)

Grey Hats Bags abcd mopqrs 78

(on 81 point body)

One Hundred Twenty Point

(120 point lowercase alphabet, 24 [illegible] ZÆSOU)

Gay Net In Big 16

(on 102 point body)

ONE HUNDRED FORTY-FOUR POINT

(144△1054) Lower case alphabet, 1695 points. Code word, ZESUY

High 8 Style Is Buys 15 In Step

(on 126 point body)

EIGHTEEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as an 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl($,.:;'-'?!)

TWENTY-FOUR POINT

HOW IS ONE TO ASSESS OR EVAL-
How is one to assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always practical 1234567890

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz

Thirty Point

(30△1088) Lower case alphabet, 305 points. Code word, ZEROJ

How is one to assess and evaluate a face of type in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov abcdefghijkl mnopqrstuvwxyz ($,..:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQRST UVWXYZ&1234567890

Thirty-Six Point

(36△1088) Lower case alphabet, 363 points. Code word, ZEROU

How is one to evaluate a type face in terms of its esthetic design? Why abcdefghijklmnop qrstuvwxyz ($,..:;'-'?!fiflffffiffl)

(two point leaded)

ABCDEFGHIJKLMNOPQ RSTUVWXYZ&12345

A-P-L

FORTY-TWO POINT

How is one to evaluate or assess a type face in terms of its esthetic design? Why do the pace abcdefghijklm nopqrstuv ($;'-'?!fiffffl)189

FORTY-EIGHT POINT

How can one evaluate or assess a type face in terms of esthetic design and why are wxyz 345

ABCDEFGHIJKLM

A-P-L

Sixty Point

(60△1055) Lower case alphabet, 587 points. Code word, ZEYTU

How can one eval-
uate a t abcdefghj
kln($,:-'?!fiffffi)12

(solid)

Seventy-Two Point

(72△1055) Lower case alphabet, 711 points. Code word, ZEYUF

How can a face
of abcdefghijkl
opqrtvwxyz 67

(solid)

ABCDEFGM

A-P-L

Linotype
GARAMOND
Family

¶Garamond as redesigned for the Linotype is the result of much study and research in Europe in which its design was traced back to the earliest known showing of the original Garamond types. The most complete and authoritative material was found in the collection of the Schriftgiesserei D. Stempel of Frankfurt-am-Main, where in Garamond's time his types won such immediate esteem that they were imported from France and used for German printing about simultaneously with their use in France. ¶Indeed, in that city, held as a treasure of the Stempel typographic collection, is the oldest known type-founder's showing of the original Garamond types, the most authentic and technically reliable record that we have of the true face—the famous Egenolff-Berner specimen sheet of 1592. All these resources have been utilized to the full in cutting the Linotype Garamond.

¶A companion face, suited to heavier display, is offered in Linotype Garamond Bold. Both faces are available in sizes from 6 to 36 point, inclusive, and are supplemented with a varied assortment of related borders and decorative material.

MERGENTHALER LINOTYPE COMPANY, Brooklyn, N.Y., New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. *Representatives in the Principal Cities of the World*

THE LINOTYPE FACE

The Linotype Garamond Family

GARAMOND (6 PT. TO 36 PT.)		GARAMOND ITALIC (6 PT. TO 30 PT.)		GARAMOND BOLD (6 PT. TO 36 PT.)		GARAMOND BOLD ITALIC (6 PT. TO 30 PT.)	
A	a	*A A*	*a*	**A**	**a**	***A A***	***a***
B	b	*B B*	*b*	**B**	**b**	***B B***	***b***
C	c	*C C*	*c*	**C**	**c**	***C C***	***c***
D	d	*D D*	*d*	**D**	**d**	***D D***	***d***
E	e	*E E*	*e*	**E**	**e**	***E E***	***e***
F	f	*F*	*f*	**F**	**f**	***F***	***f***
G	g	*G G*	*g*	**G**	**g**	***G G***	***g***
H	h	*H*	*h*	**H**	**h**	***H***	***h***
I	i	*I*	*i*	**I**	**i**	***I***	***i***
J	j	*J*	*j*	**J**	**j**	***J***	***j***
K	k	*K*	*k*	**K**	**k**	***K***	***k***
L	l	*L L*	*l*	**L**	**l**	***L L***	***l***
M	m	*M M*	*m*	**M**	**m**	***M M***	***m***
N	n	*N N*	*n*	**N**	**n**	***N N***	***n***
O	o	*O*	*o*	**O**	**o**	***O***	***o***
P	p	*P P*	*p*	**P**	**p**	***P P***	***p***
Q	q	*Q*	*q*	**Q**	**q**	***Q***	***q***
R	r	*R R*	*r*	**R**	**r**	***R R***	***r***
S	s	*S*	*s*	**S**	**s**	***S***	***s***
T	t	*T T*	*t*	**T**	**t**	***T T***	***t***
U	u	*U*	*u*	**U**	**u**	***U***	***u***
V	v	*V*	*v*	**V**	**v**	***V***	***v***
W	w	*W*	*w*	**W**	**w**	***W***	***w***
X	x	*X*	*x*	**X**	**x**	***X***	***x***
Y	y	*Y Y*	*y*	**Y**	**y**	***Y Y***	***y***
Z	z	*Z*	*z*	**Z**	**z**	***Z***	***z***

¶ GARAMOND IN TWO-LETTER FONTS WITH *Italic* AND SMALL CAPS:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* IGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ fb & £ $ fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - — *Æ Œ fb* N £ P L *fi* Y *ff* W M K H

12345 Z & : ( ) " " fl ffi ffl $ æ œ QU Qu ct st 67890
12345 U *& : ( ) " " fl ffi ffl $ æ œ QU Qu ct st* *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ *(a* ' , † ‡ § ¶ – [ ]

SPECIAL "F" LOGOTYPES

f ff f. f, f- ff. ff, ff- fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy
f ff f. f, f- ff. ff, ff- fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy

Supplied in Special Order

LINOTYPE

¶ GARAMOND BOLD IN TWO-LETTER FONTS WITH *Italic*:

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ' ' - — " " Æ Œ fb & £ $ fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ' ' - — " " Æ Œ fb & £ $ fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 QU Qu ct st @ % † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 ct st @ % † ‡ § ¶ – [ ]

LINOTYPE

¶ ITALIC LOGOTYPES, SWASH CHARACTERS, OLD STYLE FIGURES:

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Tb Wb *FA PA TA VA WA YA Va Ve Vo Wa We Wo Ya Ye Yo*

TWO-LETTER LOGOTYPES

E P Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.
E P Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.

SWASH CHARACTERS

A B C D E G J K L M N P Q R T U Y & *A B C D E G L M N P R T Y &*

OLD STYLE FIGURES

1234567890 *1234567890* 1234567890 *1234567890*

GARAMOND AND ITALIC

6 Point Garamond with Italic and Small Caps (6△274) Lower case alphabet, 80 points. Figures, .0415

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra VB

8 Point Garamond with Italic and Small Caps (8△372) Lower case alphabet, 97 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t VB

9 Point Garamond with Italic and Small Caps (9△102) Lower case alphabet, 109 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- VB

10 Point Garamond with Italic and Small Caps (10△304) Lower case alphabet, 121 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t VB

11 Point Garamond with Italic and Small Caps (11△96) Lower case alphabet, 135 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VB

12 Point Garamond with Italic and Small Caps (12△278) Lower case alphabet, 149 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VB

14 Point Garamond with Italic and Small Caps (14△156) Lower case alphabet, 166 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its es 12
HOW IS ONE to assess and evaluate a type face in terms of its es VB

18 Point Garamond (18△265) Lower case alphabet, 194 points. Figure 1, .083; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms 12

24 Point Garamond (24△227) Lower case alphabet, 284 points. Figure 1, .1245; 2 to 0, .166

HOW IS one to assess and evaluate a 12

30 Point Garamond (30△165) Lower case alphabet, 322 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and evalu 12

36 Point Garamond (36△93) Lower case alphabet, 424 points. Figure 1, .1937; 2 to 0, .249

HOW IS one to assess a 12

18 Point Garamond Italic (18△269) Lower case alphabet, 195 points. Figure 1, .083; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in terms 12

24 Point Garamond Italic (24△229) Lower case alphabet, 282 points. Figure 1, .1245; 2 to 0, .166

HOW IS one to assess and evaluate a t 12

30 Point Garamond Italic (30△167) Lower case alphabet, 320 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and evalu 12

Linotype GARAMOND *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to peform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to peform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printed

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 $¢.,:;'"?!-()[]*†‡§¶©®™
abcdefghijklmnopqrstuvwxyz 1234567890 $¢.,:;'"?!-()[]†‡§¶©®™*

Matrix for unit width, 24 (width of I set to 6 units); 7 point, 2 units set; pica, 14 units set. Will run in 6 point 6 set solid. Code word: LAXY

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actu-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 $¢.,:;'"?!-()[]*†‡§¶©®™
abcdefghijklmnopqrstuvwxyz 1234567890 $¢.,:;'"?!-()[]†‡§¶©®™*

Matrix for unit width, 24 (width of I set to 6 units); 8 point, 2 units set; pica, 14 units set. figures, .0553. *Will run in 6 point 6 set solid. Code word: LAXY*

Linotype GARAMOND *with Italic*

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 9_102. Length of lower case alphabet, 139 points. Comma, period and thin space, .0311; figures, .0622. Will run on 90 channel layout. Case word, KEAL.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and sim-*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890(*$£„.:;'-'?!* †)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£„.:;'-'?!* †)1234567890*

Linotype GARAMOND *with Italic*

11 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only an-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do ex-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †) 1234567890

Matrix Information: 11△96. Length of lower case alphabet, 135 points. Comma, period and thin space, .038; figures, .0761. Will run in 90 channel layout. Code word, KEEM.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
RMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judg-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?!*†)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?! †)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 14/156. Length of lower case alphabet, 10½ points. Comma, period and thin space, .0484; figures, .0968. Will run in 56-channel layout. Code word: KEIN

HOW IS ONE TO ASSESS AND EVALUATE A TY PE FACE IN TERMS OF ITS ESTHETIC DESIGN?

18 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi ng rave over a specific face of type? Wh a 1234567890 1234567890 ($,.:;'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△227. Length of lower case alphabet, 284 points. Comma and period, .083; thin space, .0277; figure 1, .1245; 2 to 0, .166. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap channels 90 channel magazine and in 34 channel auxiliary magazine. 22 point alignment. Code word, KEME.

SPACE LINOTYPE MTSP

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic de sign? Why do the pace-makers in t he art o 1234567890 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△165. Length of lower case alphabet, 322 points. Comma and period, .0968; thin space, .0277; figure 1, .166; 2 to 0, .1937. Will run in Wide 72 channel magazine; also lower case in cap channels 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, KENI.

How is one to assess and ev
aluate a type face in terms
of its esthetic design? Why
do the pace-makers in the
art of printing rave over a
specific face of type? What
do they see in it? Why is it
so superlatively pleasant to
their eyes? Goo ($,.:;'-'?!)

36 POINT

(two point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&
abcdefghijklmnopqrstuv
1234567890 1234567890

Matrix Information: 36 pt. Length of lower case alphabet, 13 picas. Counting old pica, 12 picas, that is, 156 points. Width of M, 27 points. Will run in wide and TRUE measure, also lower case except [illegible] 4 point alignment. Code word, KEOP.

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TY PE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix [illegible] Length of lower case alphabet [illegible] points. Comma, period and thin space, 0.53; figure 1, .083; [illegible] Well cut; [illegible] Intermediate [illegible] Linotype layout. 18 point adjustment. Code word: KEEPO.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi ng rave over a specific face of type? Wh at 1234567890 1234567890 ($,.:;'-'?!)

24 POINT

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz

LINOTYPE

How is one to assess and evaluate a t ype face in terms of its esthetic desi gn? Why do the pace-makers in th e art of 1234567890 1234567890

30 POINT

ABCDEFGHIJKLMNOPQRS
TUVWXYZ& ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz

GARAMOND BOLD AND ITALIC

6 Point Garamond Bold with Italic (6△286) Lower case alphabet, 89 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 12

8 Point Garamond Bold with Italic (8△380) Lower case alphabet, 108 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 12

10 Point Garamond Bold with Italic (10△314) Lower case alphabet, 135 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 12

12 Point Garamond Bold with Italic (12△286) Lower case alphabet, 169 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its es 12
HOW IS ONE to assess and evaluate a type face in terms of its es 12

14 Point Garamond Bold with Italic (14△164) Lower case alphabet, 187 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms 12
HOW IS ONE to assess and evaluate a type face in terms 12

18 Point Garamond Bold (18△277) Lower case alphabet, 219 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in 12

24 Point Garamond Bold (24△235) Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evalua 12

30 Point Garamond Bold (30△173) Lower case alphabet, 355 point. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and eva 12

36 Point Garamond Bold (36△97) Lower case alphabet, 470 points. Figure 1, .1937; 2 to 0, .249

HOW IS one to assess 12

18 Point Garamond Bold Italic (18△279) Lower case alphabet, 219 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in 12

24 Point Garamond Bold Italic (24△287) Lower case alphabet, 312 points. Figure 1, .1383; 2 to 0, .166

HOW IS one to assess and evalua 12

30 Point Garamond Bold Italic (30△175) Lower case alphabet, 358 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and eva 12

Linotype GARAMOND BOLD *with Italic*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT?

6 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

one point, ragged

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!†)1234567890*

Matrix Information: 12 pt. 288. Length of lower case alphabet, 96 points. Comma, period and thin space, 177; figure 1, 284. Will run in 90 channel layout. Code word, KESA.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FA

8 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actu-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

!

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

one point, solid

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!†)1234567890*

Matrix Information: 8 pt. Length of lower case alphabet, 136 points. Comma, period and thin space, 177; figure 1, 284. Will run in 90 channel layout. Code word, KETI.

Linotype GARAMOND BOLD *with Italic*

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine writ-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of ma-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†) 1234567890*

Matrix Information. 10-314. Length of lower-case alphabet [illegible] points. Comma, period and thin space, 038; figures, 0761. Will run [illegible] channel [illegible]. Code word: KLUX.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?!*†)
ABCDEFGHIJKLMNOPQRSTUVWXYZ& ($£,.:;'-'?!†)*
1234567890 abcdefghijklmnopqrstuvwxyz 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz 1234567890

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA CE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type let-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?

(12 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£,.:;'-'?!*†)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&(\$£,.:;'-'?!†)*
1234567890 abcdefghijklmnopqrstuvwxyz 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information: 14△164. Length of lower case alphabet, 187 points. Comma, period and thin space, .0553; figures, .1107. Will run in 90 channel layout. Code word, KEWO.

HOW IS ONE TO ASSESS AND EVALUATE A T YPE FACE IN TERMS OF ITS ESTHETIC DESI

18 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix Information 18-3,222 Length of lowercase alphabet [illegible] points, [illegible] picas, [illegible] ems, 12.24 ems, 2 to 0, .1107. Will run in 90 channel layout. 16 point alignment. Code word. KEXU.

24 POINT

How is one to assess and evaluate a t
ype face in terms of its esthetic desi
gn? Why do the pace-makers in the
art of printing rave over a specific fa
c 1234567890 1234567890 ($,.:;'-'?!)

four point leaded

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△[illegible]. Length of lower case alphabet, [illegible] points. Comma and period, .083; thin space, .0277; figure 1, .[illegible]; 2 to 0, [illegible]. Will run in Display [illegible] types, [illegible] channel magazine, also in 4 channel auxiliary magazine. [illegible] point alignment. Code word, KEYR.

LINOTYPE

30 POINT

How is one to assess and evaluate
a type face in terms of its esthet
ic design? Why do the pace-mak
ers in t 1234567890 1234567890

(four point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ& ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz

Matrix Information: 30△173. Length of lower case alphabet, 355 points. Comma and period, .0968; thin space, .0277; figure 1, .166; 2 to 0, .1937. Will run in Wide 72 channel magazine; also lower case in cap channels 72 channel magazine, with caps and figures in Wide 34 channel auxiliary magazine. 28 point alignment. Code word, KEYZ.

36
POINT

How is one to assess and evaluate a type face in t erms of its esthetic desig n? Why do the pace-ma kers in the art of printi ng rave over a specific fa ce of type? What do the y see in it? Wh ($,.:;'-'?!)

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrst
1234567890 1234567890

Linotype GARAMOND BOLD ITALIC

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A T
YPE FACE IN TERMS OF ITS ESTHETIC DESI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)
1234567890 1234567890

Matrix Information—18△279. Length of lower case alphabet, 219 points. Comma, period and thin space, .0553; figure 1, .0968; 2 to 0, .1107. Will run in 90 channel layout. 16 point alignment. Code word, KIAM.

24 POINT

How is one to assess and evaluate a t
ype face in terms of its esthetic desi
gn? Why do the pace-makers in the
art of printing rave over a specific fa
c 1234567890 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

LINOTYPE

30 POINT

How is one to assess and evaluate
a type face in terms of its esthet
ic design? Why do the pace-mak
ers in t 1234567890 1234567890

ABCDEFGHIJKLMNOPQRS
TUVWXYZ& ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz

SPECIMENS OF
LINOTYPE
GARAMOND



PHOTOGRAPHY



As a thrilling pastime, photography ranks second to no other hobby. Unlike the others, however, its fascination does not depend completely upon expertness. Fun starts with the first roll of film in the simplest box camera. Yet photographic possibilities are so limitless that a lifetime of application will not exhaust them.

From the first click of the shutter, amateur photography gives to everyone a means of artistic self-expression, an ability to create something new, and an opportunity to make a permanent record of actions, people, places

Tomorrow

and the need it will bring you for a bank reserve

Advancing age brings with it a variety of problems to which ready money is the only solution. Decreased income is one. Impaired health is frequently another. A general desire to "ease off" from the rigors of business . . . to rest and to travel, is another. Peculiarly, when the need of a thrift account is greatest, the ability to build it up is most difficult. The logical time is to start NOW! Open a Madison Bank and Trust Company thrift account *today!* Add to it regularly from each week's pay. Compound interest will constantly swell the total. Branch offices conveniently located about town.

Madison Bank & Trust Company · Brooklyn

Tailored
SHIRTS

The most comprehensive collection of fine shirts we have ever offered . . . they are unmatchable at

$1.95

Upper right: Catalog page, set in 12 and 24 point Garamond. Decoration: 18 point Border Matrix No. G-18.

Below: Display tag, set in 11 point Garamond, 24 point Garamond Italic and 30 point Garamond Bold. Decoration: 12 point Border Matrices Nos. G-50R and G-50L.

Left: Envelope enclosure, set in 14, 24 and 30 point Garamond, and 18 point Garamond Italic. Decoration: 6 point Border Matrix No. G-35R.

GRANJON

LINOTYPE

Linotype Granjon was designed by George W. Jones, one of England's great printers, to meet his own exacting requirements for fine book and publication work. *The Fleuron* termed it "A book face worthy to rank with Caslon for usefulness, with Centaur for beauty, sharp enough for publicity, clear enough for a dictionary."

Like most useful types, Granjon is neither wholly new nor wholly old. It is not a copy of a classic face nor an original creation, but rather something between the two—drawing its basic design from classic Garamond sources, but never hesitating to deviate from the model where four centuries of type-cutting experience indicate an improvement or where modern methods of punch-cutting make possible a refinement far beyond the skill of the originator.

Granjon is available in a complete range of sixteen point sizes, 6 to 72 point: In two-letter matrices, with *Italic* and SMALL CAPS, 6 to 14 point inclusive; and also in 18 and 21 point roman, and 18 point italic. On the ALL-PURPOSE LINOTYPE in eight sizes, 18 to 72 point, with Italic from 18 to 48 point. Granjon with **Granjon Bold** is available in six useful sizes, 6 to 14 point inclusive. Each is shown in comprehensive form on the following pages.

Mergenthaler Linotype Company, Brooklyn, N.Y.

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

LIST OF CHARACTERS IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ ℔ & £ $ fi fl ff ffi ffl æ

, . s ; ? ! A I Q O ' ' - — Æ Œ ℔ N £ P L *fi* Y *ff* W M K

12345 Z & : ( ) " " QU Qu ct st fl ffi ffl $ æ œ 67890 ; :

12345 *Z & : ( ) " " QU Qu ct st fl ffi ffl $ æ œ* *67890* ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 H X Z & Æ Œ @ % † ‡ § ¶ – [ ]

SWASH CHARACTERS

ABCDEGJKLMNPRTUY&

Made in All Point Sizes and Supplied on Special Order

LONG DESCENDERS

g j p q y

These characters may be substituted for the set regularly furnished with a font, if so ordered, or they may be added as an extra

MODERNIZED FIGURES

1234567890 *1234567890*

Made only in 6, 8, 9, 10, 11, 12 and 14 point Granjon with Italic and Small Caps. These figures will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

---

TWO-LETTER LOGOTYPES

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.

F. P. Ta Te To Tr Tu Tw Ty T. Va Ve Vo V. Wa We Wo Wr W. Ya Ye Yo Y.

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

LINOTYPE

And on the A-P-L, *a complete range of sizes from* 18 *to* 72 *point, inclusive, in Granjon. The* A-P-L *italic is available from* 18 *through* 48 *point.*

M M M M M M M M

18 24 30 36 42 48 60 72

Comparison of Sizes, Granjon with Italic

6 Point (0.083")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing VBCD

8 Point (0.111")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

9 Point (0.125")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

10 Point (0.138")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

11 Point (0.153")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig Why VBCD

12 Point (0.166")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig VBCD

14 Point (0.194")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth VBCD

18 Point (0.25")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its es-
thetic design? Why do the pace-makers in the art of prin 1234

21 Point (0.292")

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of
its esthetic design? Why do the pace-makers in the a 1234

28 Point (0.389")

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its 1234

Comparison of Sizes, Granjon with Bold

Lower case alphabet, 81 points. Figures, .0825

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rav 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rav 1234

Lower case alphabet, 98 points. Figures, .0773

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234

10 Point (10△120)

Lower case alphabet, 117 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

11 Point (11△114)

Lower case alphabet, 126 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12△132)

Lower case alphabet, 153 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? 1234

14 Point (14△192)

Lower case alphabet, 153 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic d 1234

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ROMAN AND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ℔ & ℒ $ fi fl ff ffi ffl æ œ
, . : ; ? ! (|) * ‘ ’ - — Æ Œ ℔ & ℒ $ fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ % † ‡ § ¶ – [ ]

Six Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information: 6/36pi. Lowercase alphabet, 41 points. Figures, 9 points. Commas, period and thin space, 3/72 pica. Recommended maximum line. Codeword: ZABM

Eight Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890

Matrix Information: 8/48pi. Lowercase alphabet, 55 points. Figures, 12 points. Commas, period and thin space, 4/72 pica. Recommended maximum line. Codeword: ZFRT

Ten Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890

Matrix Information: 10△376. Lower case alphabet, 117 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZABAK.

Eleven Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890

Matrix Information: 11△114. Lower case alphabet, 126 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZABAR.

Twelve Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890

Matrix list created on 12/5/80. Lower case alphabet, 12 point. Figures, 6/6 em, comma, period and thin space, 6/36 em. Run on 20 channel magazine. Code word: ZABBL.

Fourteen Point Granjon with Granjon Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890

Matrix list created on 12/5/80. Lower case alphabet, 14 point. Figures, 6/6 em, comma, period and thin space, 6/36 em. Run on 20 channel magazine. Code word: ZABCO.

Six Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8.372. Lower case alphabet, 84 points. Figures, .0415; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZOID.

Eight Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma g j p q y

(set with long descenders, on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8.386. Lower case alphabet, 98 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEBA.

Nine Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

How is one to assess and evaluate a type face in terms of its esthetic design? Why do t g p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£...:;''?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£...:;''?! †‡§¶) 1234567890

Matrix Information: 9/11 Lower case alphabet, 168 points. Figures, 076; comma, period and thin space, 028. Runs up to 80 channel image time. Code word, ZOILA

Ten Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any
(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? W g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£...:;''?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (\$£...:;''?! †‡§¶) 1234567890

Matrix Information: 10/12 Lower case alphabet, 187 points. Figures, 076; comma, period and thin space, 028. Runs up to 80 channel image time. Code word, ZLOI

Eleven Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: It may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always p g j p q y

(set with ascenders on thirteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£„.:;'-'?! †‡§¶) 1234567890

Matrix Information: 11△102. Lower case alphabet, 126 points. Figures, 1022; comma, period and thin space, 3831. Runs in 90 channel magazine. Code word, ZECU.

Twelve Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was in-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†‡§¶)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †‡§¶)1234567890

Fourteen Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to*

(12 point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively gjpqy

(set with long descenders on fifteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345 ($£,.:;'-'?*†‡§¶) 12345
abcdefghijklmnopqrstuvwxyzfiflffffiffl 12345 ($£,.:;'-'? †‡§¶) 12345

Matrix Information—14_150. Lower case alphabet, 138 points. Figures, 083; comma, period and thin space, 0415. Runs in 90 channel magazine. Code word, ZLEC.

Eighteen Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(two points leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234 ($,.:;'-'?!) 1234

Matrix for Linotype, 15/3(3), Lower case alphabet, 20 points, Figure 1, [illegible] 107. Key [illegible] point displacement. Code word, ZEGU.

Eighteen Point Granjon Italic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely

(two points leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz fiflffffiffl ($,.:;'-'?!) 1234567

Matrix for Linotype, [illegible] Lower case alphabet, 20 points, [illegible] point displacement. Code word, ZEHH.

All-Purpose Linotype matrices are also available in the 18 point size

Twenty-One Point Granjon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

(set with short descenders on eighteen point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl
1234567890 ($,.:;'-'?!) 1234567890

HABCDEFGHIJKLMNOPQRSTUVWXYZ& HOW IS ONE TO ASSEH

21 Point Granjon Small Caps (21△19). Will run in lower case, center or cap channels of 90 channel lay-out.

Matrix Information. 21△19. Lower case alphabet, 196 points, Figure 1, .083; 2 to 0, .1107. Runs in 90 channel magazine, 18 point alignment. Code word, ZEHY.

Twenty-Four Point Granjon

HOW CAN ONE EVALUATE AND

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the kind of work that the chair must do, neither clumsy and thick, nor "skinny" and weak, no waste of m ($,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

All-Purpose Linotype matrices are also available in the 18 point size

Thirty Point Granjon

(30△1027) Lower case alphabet, 317 points. Code word: ZAZFE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what they see in a good type design is, partly, its excellent and practical fitness to perform its work. It has a "heft" and balance in all of its parts ju ($,.:;'-'?!fiflffffiffl)

(Same, 3pt leaded

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ& 1234567890
abcdefghijklmnopqrstuvwxyz

Thirty-Six Point Granjon

How is one to assess and evaluate a type face in the terms of its esthetic design? Why do pacemakers in the printing art rave over specific type faces? What do they see in them? Why are they so pleasant to their eyes? A good design is always practical design. What they see in a ($,.:;'-'?!fiflffffiffl) 123456789

ABCDEFGHIJKL
MNOPQRSTUVWXYZ&
abcdefghjklmnopqrstuvwxyz

Forty-Two Point Granjon

(42=1027) Lower case alphabet, 419 points. Code word: ZAZIF

How can one evaluate and assess type faces in terms of their esthetic design? Why do all pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so super-
vwxyz ($,.:;'-'?!fiflffffiffl)12

(two points added)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrstu

Forty-Eight Point Granjon

How can one assess and evaluate a type face in a term of its own esthetic design? Why do all the pace-makers in printi a bcdefghijklmnopqrstu vwxyz($,.:;'-'?!fiflffffiffl)

ABCDEFGHIJKL
MNOPQRSTUVW
XYZ&1234567

Sixty Point Granjon

(601≟1027) Lower case alphabet. 603 points. Code word. ZAZIS

How can one eval-
uate or assess a face
of type abcdefghij
klmnopqrtuvwxy
z ($,..:;'-'?! fiflffffiffl)

(six point leaded)

ABCDEFGIJK
LMOPQRSTUV
WXYZ&2345

Seventy-Two Point Granjon

How can a face abcdeghijklmo pqrstuvxyz$12 (,.:;'-'?! fiflffffiffl)

(solid)

ABCDEFG HIKLMNOP QRSTXYZ

Eighteen Point Granjon Italic

GRANJON 1928 Lower case alphabet, 182 points, Code word: ZAZIY

HOW IS ONE TO ASSESS AND EVALUATE TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the fine chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go any further with the inquiry, theories will be your only

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($,.:;'-'?! fifl ffffiffl)

Twenty-Four Point Granjon Italic

HOW CAN ONE ASSESS A TYPE FACE

How is one to assess or evaluate a type face in terms of its esthetic design? Why do the pacemakers in printing arts rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And beyond that, the chair may have been made by a

ABCDEFGHIJKLMNOPQRSTUV
WXYZ&1234567890($,.:;'-'?!fiflffffiffl)
abcdefghijklmnopqrstuvwxyz

Thirty Point Granjon Italic

(302,1028) Lower case alphabet, 280 points. Code word: ZAZKA

HOW IS ONE TO ASSESS AND

How is one to assess and evaluate a type face in a term of its esthetic design and why do pace-makers in the art of printing rave over specific type faces? What do they see in them? What makes them so superlatively pleasant to their eyes? A good design is always a practical design. What they see in good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its ($,..:;'-'?!fiflffffiffl)

(one point leaded)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&1234567890
abcdefghijklmnopqrstuvwxyz

Thirty-Six Point Granjon Italic

How can one assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in printing arts rave over a specific face of type? What do they see in it? Why is it so pleasant to their eyes? A good design is always a practical design. And what they see in good type design is, partly, it ($,..:;'-'?!fiflffffiffl) 123456

ABCDEFGHIJK
LMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Forty-Two Point Granjon Italic

(42△1028) Lower case alphabet. 387 points. Code word. ZAZMI

How can one assess a face of type in a term of its esthetic design and why do all of the pace-makers in the printing arts rave over a specific face of type? What do they see in it? Why is it so sup uvwxyz ($,..:;'-'?!fiflffffiffl) 67890

(four point leaded)

ABCDEFGHIJKLM
NOPQRSTUVWXYZ&
abcdefghijklmnopqrst

Forty-Eight Point Granjon Italic

How is one to evaluate a face of type in terms of its esthetic design? Why do pace-makers in printing arts rave over a specifi ab cdefghijklmnopqrstuvw xyz ($,..:;'-'?! fiflffffiffl)

ABCDEFGHIJK LMNOPQRSTUVW XYZ&1234567

knight's talk became in his mind a green and golden mystery, full of vague sounds, with somebody talking whose voice Peronnik had heard before in the streets of Saint-Jean-de-Braie, but whose name kept slipping from his me try hard as he might to remember it. An was the last that Peronnik heard of the p doner, who had stopped in front of the to rest for a while, the afternoon being h his pack heavy, and who, sitting on a fa bole, had fallen to deploring the evil tim ing that he had traversed many villages out selling a single relic, and in a countr nowned for its piety. And this pause of among the peasantry he set down to the for having addressed themselves to God avail the peasantry were now offering pr the Devil every evening in the Village of Jean-de-Braie, a favorite retreat for wor being a dusky garden or orchard. On th asking the reason for these conversions, doner said that the folk had put aside th saying that the same power could not be creator of both good and evil. He had of heard mutterings among the crowd that lected about him: God is deaf; the Devi have a readier ear to our prayers. He an priest, though often at variance, were ag that Devil-worship was of all sins the w and they had striven against the heresy. I

Chapter 2.

AND through shad dells, over sunlit hill-tops out of sight of watch ers, out of hearing of eavesdroppers, the twai wandered, the knight in deep thought, Peron nik leading the horse half-forgetful of the Gre Castle and his approaching knighthood, happ in the enchantment of the forest, and at hom in it even as the birds and animals.

At noon the knight dismounted, and whil the horse grazed at tether he talked to Peronni of the honour of knighthood and its duties, th chime of his words, of which Peronnik under stood nothing, bringing sleep into Peronnik' eyes. But remembering, as he always did, tha courtesy should be lacking in nobody, he strug gled against the weariness that the warmth o the sunlight and the monotonous murmur o the forest imposed upon his eyelids, till th

The C. H. JAMES COLLECTION of Garden Books
RIVERSIDE LIBRARY

The text. Two pages from the distinguished edition of *Peronnik The Fool*, designed by Bruce Roger and printed at The Printing House of William Edwin Rudge, New York. Text: 12 point Granjo with long descenders, on 14 point body; running and chapter heads in Civilité.

Left. Bookplate in 11, 14 and 24 point Granjon, Garamond Decoration 6 point Border Matrices G-3 G-35 R and L, G-29 R and L and 2 point Matrix Slide No. 404.

LINOTYPE GOTHICS



FRANKLIN GOTHIC

GOTHIC NO. 13 GOTHIC NO. 16

GOTHIC NO. 38

GOTHIC CONDENSED NO. 1 GOTHIC CONDENSED NO. 2

GOTHIC CONDENSED NO. 3

GOTHIC CONDENSED NO. 4 GOTHIC NO. 14

GOTHIC NO. 18

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY · BROOKLYN, N. Y.

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

FRANKLIN GOTHIC

18 Point

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of esthetic design? Why do pace-makers in the printing art rave over a specific type face? What do they see in it? Why so superlatively pleasant to their eyes? A 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRST
UVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△369. Lower case alphabet, 277 points. Figures, .1798. Will run in 72 channel layout; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 19 point alignment. Code word, ZICIS.

TRADE LINOTYPE MARK

24 Point

HOW IS ONE TO ASSESS AND E

How is one to assess and evalu-ate type faces in terms of their esthetic design? Why do many pace-ma 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△351. Lower case alphabet, 340 points. Figures, .2075. Will run in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 22 point. Code word, ZICIY.

FRANKLIN GOTHIC

30 Point 630A1053 Lower case alphabet, 413 points. Code word. ZEREI

METALS HIT NEW HIGH
On strength of arms news and 47 big leaders of the syndicates operating with

36 Point 636A10 53 Lower case alphabet, 491 points. Code word. ZEPEA

WHEAT PRICES ARE
Down 6 to 8 points in early trading and the

42 Point 642A10 53 Lower case alphabet, 573 points. Code word. ZEPEA

PRESIDENT NOW
Ready to sign new plan for 350 more

48 Point 648A10 53 Lower case alphabet, 679 points. Code word. ZEPEH

BOAT SHOW IS
Largest in 12 or

A-P-L range also includes 18 and 24 point sizes

FRANKLIN GOTHIC

60 Point [illegible] Lower case alphabet, 588 points. Code word, ZEPJO

SPRING HAT
High crown 4
Only $3 for a

72 Point [illegible] Lower case alphabet, [illegible] points. Code word, ZEPKU

SAND SET
For a boy 8

84 Point [illegible] Lower case alphabet, 1274 points. Code word, ZEVER

SET BY 2
In a great

FRANKLIN GOTHIC

NET IN 6
Clubs by
Sang 2
Dog 5

FRANKLIN GOTHIC ITALIC

18 Point (18△1065) Lower case alphabet, 277 points. Code word, ZEVIL

FALL SALE OF FINE WOOL NECKTIES Woven and hand-blocked in England in figures, stripes and plaids. Reduced for clearance from $1.50 to 85c during the September sale. These ties guaranteed

24 Point (24△1065) Lower case alphabet, 337 points. Code word, ZEVIS

HIGH GRADE STOCKS BREAK To a new low since 1934; many reasons are given for decline in survey just completed by broker

30 Point (30△1065) Lower case alphabet, 425 points. Code word, ZEVIY

NEW STEEL SCHEDULE Seen lifting scales; prices on steel scrap receding 62 cents to the mid-January

36 Point (36△1065) Lower case alphabet, 518 points. Code word, ZEVJU

CHANGES MADE IN Football League rule on suspensions; club player list now 30 in

FRANKLIN GOTHIC ITALIC

42-Point (42A10C) Lower case alphabet, 602 points. Code word, ZEVKA

TO ACCEPT BIDS
On 21-story tower
in midtown by the
system showing 6

48-Point (48A10C) Lower case alphabet, 684 points. Code word, ZEVLF

ISSUE LIST ON
Stock approved
by 53 leaders in

60-Point (60A10C) Lower case alphabet, 878 points. Code word, ZEVMI

COSTS ARE
Big factor in
plan for 7 of

FRANKLIN GOTHIC CONDENSED

96 Point (96△1063) Lower case alphabet, 1027 points. Code word, ZEVUH

THE TWO Boys of 5

144 Point (144△1063) Lower case alphabet, 1069 points. Code word, ZEVUV

EMIT 6 Drop in

FRANKLIN GOTHIC EXTRA CONDENSED

18 Point (18/1064) Lower case alphabet. 180 points. Code word. ZEVVO

FEDERAL BONDS AND FOREIGN ISSUES SHOW STRENGTH
But domestic corporate list has more losses than gains in dull session; trading totals $6,509,213 during the day as against 7,152,205 for the day previous; demand for a

24 Point (24/1064) Lower case alphabet. 217 points. Code word. ZEVYE

BIG RISE IN EXPORTS FOR ELECTRICAL GOODS
Is shown; total is up to $123,746,598, or 20% higher than in 1936 with aggregate nearing the level of 1928; building supply corporations are a

30 Point (30/1064) Lower case alphabet. 269 points. Code word. ZEVZI

COTTON DECLINES 4 TO 6 POINTS TO
Lows for move and fresh relapse puts prices off as liquidating broadens and a

36 Point (36/1064) Lower case alphabet. 316 points. Code word. ZEVAM

FOREIGN MOTOR SALES ARE UP
To peak of 1928 as gains show in

42 Point (42/1064) Lower case alphabet. 376 points. Code word. ZEVAY

WEAKER WHEAT HOLDINGS
Held disposed of now; top 35

FRANKLIN GOTHIC EXTRA CONDENSED

48 Point (48△1064) Lower case alphabet, 429 points. Code word, ZEYAZ

TURNOVER OF WESTERN
Mining stock changes 45
Contracts; buying now is

60 Point (60△1064) Lower case alphabet, 551 points. Code word, ZEYBA

COPPER DECLINE IS
Heavy In 39 Leading

72 Point (72△1064) Lower case alphabet, 669 points. Code word, ZEYCE

TIRE GROUP TO
Display More 27

84 Point (84△1064) Lower case alphabet, 889 points. Code word, ZEYDI

Their Right 16

FRANKLIN GOTHIC EXTRA CONDENSED

96 Point (96 × 1964) Lower case alphabet, 576 points. Code word, ZEYEH

EIGHT YEAR

Plan Bag 38

120 Point (120 × 1964) Lower case alphabet, 1173 points. Code word, ZEYEH

Boys 15 In

144 Point (144 × 1964) Lower case alphabet, 1364 points. Code word, ZEYEN

Rug at 9

GOTHIC NO. 13 with CHELT. BOLD COND.

8 Point (8△318) Lower case alphabet, 102 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

Matrix Information. Will run in 90 channel layout. Code word, KIWI.

10 Point (10△286) Lower case alphabet, 117 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

Matrix Information. Will run in 90 channel layout. Code word, KIXO.

12 Point (12△242) Lower case alphabet, 139 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic de 1234

Matrix Information. Will run in 90 channel layout. Code word, KIYB.

14 Point (14△186) Lower case alphabet, 166 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

Matrix Information. Will run in 90 channel layout. Code word, KIZU.

18 Point, Two-Letter (18△90) Lower case alphabet, 189 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12
HOW IS one to assess and evaluate a type face in terms 12

Matrix Information. Will run in 90 channel layout. Code word, ZIOED.

24 Point, Two-Letter (24△36) Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383

HOW IS one to assess and evaluate a type fa 12
HOW IS one to assess and evaluate a type fa 12

Matrix Information. Will run in 90 channel layout, except figures which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 23 point. Code word, ZIFDO.

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (') * ‘ ’ - — Æ Œ ℔ & £ $ . . . fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ℔ & £ $ . . . fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

GOTHIC NO. 13 with DE VINNE COND.

8 Point (8/△104) Lower case alphabet 104 points Figures 104

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

Matrix Information Will run in 90 channel layout. Code word: KOAN

10 Point (10/△90) Lower case alphabet 90 points Figures 90

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

Matrix Information Will run in 90 channel layout. Code word: KOAA

12 Point (12/△102) Lower case alphabet 102 points Figures 102

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information Will run in 90 channel layout. Code word: KOBI

14 Point (14/△88) Lower case alphabet 102 points Figures 168

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

Matrix Information Will run in 90 channel layout. Code word: KOCY

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ſb & £ $ . . . fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ſb & £ $ . . . fi fl ff ffi ffl æ œ

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]



GOTHIC NO. 13

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)

Matrix Information: Made in combination with Cheltenham Bold Condensed (8△318) and De Vinne Condensed (8△204). Will run in 90 channel layout.

TRADE LINOTYPE MARK

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI GN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)

Matrix Information: Made in combination with Cheltenham Bold Condensed (10△286) and De Vinne Condensed (10△154). Will run in 90 channel layout.

GOTHIC NO. 13

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†)

Matrix Information — Made in combination with Cheltenham Bold Condensed (12△242) and De Vinne Condensed (12△102). Will run in 2-channel layout.

TRADE LINOTYPE MARK

14 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†)

Matrix Information — Made as one letter (14△61). Lower case alphabet, 161 pounds. Figures, 0485, comma, period and thin space, 0484. Runs in 2s channel layout. Code word, KOPE. Also made in combination with Cheltenham Bold Condensed (14△136) and De Vinne Condensed (14△48).

GOTHIC NO. 13

18 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($,.:;'-'?!)

Unique Capitals

ACEFGKMNSWY

Can be substituted for regular capitals in font, or ordered as an extra

Matrix Information: 18△65. Lower case alphabet, 180 points. Figures, .1107. Will run in 90 channel layout. Code word, KOEP. **Also available in two-letter matrices as Gothic No. 13 with Cheltenham Bold Condensed (18△36). Code word, ZICED.**

TRADE LINOTYPE MARK

24 Point

HOW IS ONE TO ASSESS AND EVALUATE A T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do th 1234567890($,.:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Unique Capitals

ACEFGKMNSWY

Can be substituted for regular capitals in font, or ordered as an extra

Matrix Information: 24△51. Lower case alphabet, 224 points. Figure 1, .1107; 2 to 0, .1383. Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Code word, KOIQ. **Also available in two-letter matrices as Gothic No. 13 with Cheltenham Bold Condensed (24△36). Code word, ZIFDO.**

GOTHIC NO. 13

30 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa ce-makers in the art of printing abcdefghijk lmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Caps

ACEFGKMNSWY

Can be substituted for regular capitals in font, or ordered as an extra

Matrix Information—30A59. Lower case alphabet, 235 points. Figure 1, 1383; 2 to 0, 166. Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Code word, KONA

TRADE LINOTYPE MARK

36 Point

How is one to assess and evaluate a type face in te abcdefghijklmnopq rstuvwxyz 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRST UVWXYZ& Unique Caps ACEFGKMNSWY

Can be substituted for regular capitals in font, or ordered as an extra

Matrix Information—36A72. Lower case alphabet, 274 points. Figure 1, 1383; 2 to 0, 166. Will run in 7 channel layout, except, also in 34 channel auxiliary magazine, and lower case, except m and w, in cap channels of 90 channel magazine. Code word, KOOR

GOTHIC NO. 13

48 Point

HOW CAN ONE ASSESS OR EVALUATE A TYPE

(six point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ& ($,.:;'-"?!) 1234567890

Matrix Information 48-A-21. Caps, figures and points only. Figure 1, .2351; 2 to 0, .2767. For two-line or three-line work on Special Advertising figure molds. Will run in Wide 34 channel auxiliary magazine. Special alignment. Code word, ZICBO.

STAR CEREAL De Luxe Size BREAKFAST SPECIAL **2** large 15 oz. pkgs. **15**c

FRUIT JUICE BAR BRAND All Flavors Latest Crop **3** 24 oz. Tall Cans **23**c



ONIONS EXTRA FINE U. S. No. 1 Grade **2** lbs. **14**c

POTATOES FANCY L. I. Crop **4** lbs. **19**c

In the "food store" lines above, the upper two show 48 point Gothic No. 13 cast overhanging on a 12 point slug from 5 to 12 point Special Advertising Figure Mold, F-2106. Each of the two underpinning 12 point slugs carries copy in 12 point Cheltenham Bold Condensed. This is an example of three-line work. The two lower lines show 48 point Gothic No. 13 used in two-line work with 18 point Gothic No. 13 on two 18 point slugs cast from 10 to 18 point Special Advertising Figure Mold, F-6288.

A·P·L

GOTHIC NO. 13

42 Point (42A1040) Lower case alphabet, 384 points. Code word, ZLDHF

FOOD SHOW OPENS WITH
Many people attending 19th

48 Point (48A1040) Lower case alphabet, 448 points. Code word, ZLDJI

DAILY OUTPUT OF OIL
Is up 540 barrels by the

60 Point (60A1040) Lower case alphabet, 556 points. Code word, ZFDLU

CHICAGO WHEAT
Higher; 28 in early

UNIQUE CAPS

ACEFGKMNSWY

ACEFGKMNSWY

144 120 96 72 60 48 42 36 30 24 18

Made in [illegible] 48, 60, 72, 96, 120 and 144 point sizes and may be substituted for regular capitals when [illegible] ordered as 60CAPS.

A-P-L range also includes 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

GOTHIC NO. 13

72 Point (72△1040) Lower case alphabet. 681 points. Code word. ZEDMA

THE RECORDS
In the 46 games

96 Point (96△1040) Lower case alphabet. 906 points. Code word. ZESAM

BEST IN 125
Giving storm

120 Point (120△1040) Lower case alphabet. 1105 points. Code word. ZEREZ

High Keg 6

GOTHIC NO. 13

144 Point (41/2040) Lower case alphabet, figures, points. Code word: ZERED

Cop Ties Up 18 Big

GOTHIC NO. 13 TITLE

72 Point (27/1050) Caps, figures and points only. Code word: ZELJE

GIRL SAVES 29 TRAPPED BY A

CENTURY EXPANDED with GOTHIC NO. 16

4 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has Your good chair has all of its parts made

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl (**$£.,:;'-'?!*†‡§¶**) 1234567890
abcdefghijklmnopqrstuvwxyzfiffffffffl ($£.,:;'-'?!*†‡§¶**) 1234567890**

Matrix Information—4△2. Lower case alphabet, 78 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEPRU

TRADE LINOTYPE MARK

NO. 6 with GOTHIC NO. 16

4¾ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(five point body)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(five point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl (**$£.,:;'-'?!*†‡§¶**) 1234567890
abcdefghijklmnopqrstuvwxyzfiffffffffl ($£.,:;'-'?!*†‡§¶**) 1234567890**

Matrix Information—4△2. Lower case alphabet, 76 points. Figures, .0483; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZIFKO

Specimens showing 4 and 4¾ point GOTHIC NO. 16 in use

Our Best CHORE COAT $1.59



41 x 210

were

EXTRA HEAVY, 8-o
indigo blue denim
lined chore coat, Sanf
Shrunk for lasting fit.

WARM 16-oz., more than 25% wool striped bla
lining throughout—stitched-through seams prevent s
ging when washed.—Navy blue corduroy band collar.

THREE-SEAM BACK for better fit. Rustproof buttons throughout. Adjustable cuffs.

STRONGLY REINFORCED throughout. Five pockets.—Average length, 31 inches

SIZES: Even chest sizes 34 to 48 In. State chest measurement. Shipping weight, 3 lbs. 3 oz.

41 x 210—8 oz. Indigo Blue Denim Blanket Lined Chore Coat **$1.59**

OUR FAMOUS NO. 201 ALSO REDUCED

Similar to above but in 2.20 weight denim, not Sanforized-Shrunk. Plain pockets. Same size as above. Shipping weight, 2 lbs. 12 oz.

41 x 201 — Plain Denim Blanket Lined Chore Coat **$1.35**

Above: Mail order advertisement, in 4 point Century Expanded with Gothic No. 16, 12 and 18 point Gothic No. 16; 10 point Gothic No. 16 Alternative Figures, and Gothic No. 41 advertising figures. Rules: 6 point Matrix Slides No. 423 and 352.
Center: Lost and Found column, in 4¾ point No. 6 with Gothic No. 16.

LOST AND FOUND

LOST—**BOOK** No. 7021, Corn Exchange Bank Trust Co., Lincoln Square Branch.

LOST PASSBOOK No. 5446, Return Corn Exchange Bank Trust Company, 360 Park Ave.

BANK BOOK No. 41937, Amalgamated Bank, Union Square, New York City.

N. Y. O. 51965 L & N. CERTIFICATE, dated April 3, 1920.

POCKETBOOK, lady's, black, containing W. P. A. identification card No. 384533 and contact lenses; $10 reward. Circle 6-8337.

STAGE PICTURES and publicity, reward. Calla Nevtz, General Delivery, Newark, N. J.

GLADSTONE BAG, brown, containing laundry, book and manuscript. Lost or left in taxi at New York University, New Washington Square; reward. Return to New York University

BOOK, black, identification inside. Hobo-Scientific, 270; reward. LExington 2-2046.

PASSPORT No. 1575, Thursday ... Monument 2-0624.

...tents; liberal reward. ... Ave., Bronx.

BECOME AN EXPERT ACCOUNTANT

Executive Accountants and C. P. A.'s earn $2,000 to $10,000 a year. Thousands of firms need them. Only 16,000 Certified Public Accountants in the United States. We train you thoroly at home in spare time for C.P.A. examinations or executive accounting positions. Previous experience unnecessary. Training under the personal supervision of staff of C. P. A.'s. Write for free book, "Accountancy, the Profession That Pays."

POSTAL ACCOUNTING SCHOOL, Ashland, Ohio

Above: Magazine advertisement, in 4¾ point Gothic No. 16, and 8 and 14 point Gothic Condensed No. 2. Rules: 6 point Matrix Slide No. 423.

Here is a Partial List of States, Cities and Institutions in which GRADUATES were placed in positions:

State of Wash.	El Paso, Texas
State of Utah	Everett, Wash.
State of Ohio	Schenectady, N.Y.
Duluth, Minn.	Alhambra, Calif.
Detroit, Mich.	Saginaw, Mich.
Pueblo, Colo.	Ft. Collins, Colo.
Ogden, Utah	Bedford, Ohio
Lorain Co., Ohio	Huntington, W.Va.
St. Paul, Minn.	Salt Lake City, U.
Pittsburgh, Pa.	Taft, California
Lincoln, Nebr.	Phoenixville, Pa.
Birmingham, Ala.	Rochester, N.Y.
Calgary, Alta., Can.	Media, Pa.
Houston, Texas	Dayton, Ohio
Waterloo, Iowa	E. Chicago, Ind.
Victoria, B. C.	Green Bay, Wis.
Baton Rouge, La.	Nocona, Texas
Atlantic City, N.J.	Neenah, Wis.
Globe, Arizona	Kinghsher, Okla.
London, Ont., Can.	Centralia, Wash.
Henryetta, Okla.	Bismarck, N. D.
Seattle, Wash.	Bloomington, Ind.
Ferndale, Mich.	Cuyahoga Falls, O.
McAlester, Okla	Rock Island, Ill.
Negaunee, Mich.	Philadelphia, Pa.
Miami, Florida	Astoria, Oregon
o, Florida	Pendleton, Ind.
k, Pa.	St. Joseph, Mo.
	State of Illinois

today to our nearest office for

T GUIDE BOOK.

Above: Part of a magazine advertisement, in 4 point Gothic No. 16 with 8 point Gothic No. 13 display. Decoration: 6 point Matrix Slides 404 a and b, and 6 point (6△400) Linotype Fist, Character No. 5.

GOTHIC NO. 16 with CHELTENHAM BOLD

8 Point (8△80) Lower case alphabet, 76 points. Figures, 664

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234

Matrix Information—Will run in 90 channel layout. Code word, KOZO

10 Point (10△288) Lower case alphabet, 76 points. Figures, 966

HOW IS ONE to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

Matrix Information—Will run in 90 channel layout. Code word, KUAP

12 Point (12△344) Lower case alphabet, 76 points. Figures, 1197

HOW IS ONE to assess and evaluate a type face in terms 1234
HOW IS ONE to assess and evaluate a type face in terms 1234

Matrix Information—Will run in 90 channel layout. Code word, KUBO

14 Point (14△448) Lower case alphabet, 76 points. Figures, 1467

HOW IS ONE to assess and evaluate a type face 1234
HOW IS ONE to assess and evaluate a type face 1234

Matrix Information—Will run in 90 channel layout. Code word, KUCU

18 Point, Two-Letter (18△340) Lower case alphabet, 58 points. Figures, 706

HOW IS one to assess and evaluate a type fa 12
HOW IS one to assess and evaluate a type fa 12

Matrix Information—Will run in 90 channel layout. Wide figures, 1522 are supplied for 72 channel layout or for advertising figure layout in 90 channel magazine. 9 point alignment. Code word, ZIODA

24 Point, Two-Letter (24△340) Lower case alphabet, 380 points. Figure 1, 1278, 2 to 0, 590

HOW IS one to assess and evalua 12
HOW IS one to assess and evalua 12

Matrix Information—Will run in 72 channel layout; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 24 point alignment. Code word, ZHHOI

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - – Æ Œ ℔ & £ $. fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ‘ ’ - – Æ Œ ℔ & £ $. fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

GOTHIC NO. 16 with TITLE NO. 4

8 Point (8△206) — Lower case alphabet, 136 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

Matrix Information: Will run in 90 channel layout. Code word, KUDY.

10 Point (10△156) — Lower case alphabet, 163 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234

Matrix Information: Will run in 90 channel layout. Code word, KUFX.

12 Point (12△104) — Lower case alphabet, 180 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter 1234

Matrix Information: Will run in 90 channel layout. Code word, KUIR.

14 Point (14△50) — Lower case alphabet, 216 points. Figures, .1107

HOW IS ONE to assess and evaluate a type fa 1234
HOW IS ONE to assess and evaluate a type fa 1234

Matrix Information: Will run in 90 channel layout. Code word, KUIZ.

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - – Æ Œ ſb & £ $. fi fl ff ffi ffl æ œ
, . : ; ? ! ( ) * ‘ ’ - – Æ Œ ſb & £ $. fi fl ff ffi ffl æ œ

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ – [ ]

GOTHIC NO. 16

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES THETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—

one point added

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that

two points added

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!* †)

Alternative characters — set caps and small caps

Gagtu 1234567890

Matrix Information — Made in combination with Cheltenham Bold [illegible] and with Title No. [illegible] Wide Kern Channel Layout

LINOTYPE

10 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER MS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

one point added

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its

three points added

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! * †)

Alternative figures — 0123

1234567890

Matrix Information — [illegible] Lower case alphabet [illegible] point [illegible] Wide kern channel layout. Code word ZAYIK. Also made in combination with Cheltenham Bold [illegible] and with Title No. [illegible]

GOTHIC NO. 16

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its 1234567890 ($£,.:;'-'?! *†)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Alternative figures, .1107

1234567890

Matrix Information: 12△163. Lower case alphabet, 180 points. Figures, .1107. Will run in 90 channel layout. Code word, ZAYIR. Also made in combination with Cheltenham Bold (12△244) and with Title No. 4 (12△104).

TRADE LINOTYPE MARK

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TY PE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, par 1234567890 ($£,.:;'-'?! *†)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Alternative figures, .1107

1234567890

Matrix Information: 14△119. Lower case alphabet, 216 points. Figures, .1107. Will run in 90 channel layout. Code word, ZAYJA. Also made in combination with Cheltenham Bold (14△138) and with Title No. 4 (14△50).

GOTHIC NO. 16

18 Point

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type fa
ce in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over
a specific face of type? What do they see in
it? Why is it so superlativ 1234567890($,.:;'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternate characters: used above caps and figures

Gagtu 1234567890

(Ems/em 1, 1107; 2 to 0, 166)

Matrix Information—18△178. Lower case alphabet, 30 pearls. Figures, caps. With 11 in 2-channel Linotype Wide magazines (11788) are supplied for 2-channel layout, pearl assortment. Code word, KUOS. Also available in two-letter matrices as Gothic No. 16 with Cheltenham Bold (18△34). Code word, ZICDA.

LINOTYPE

24 Point

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate a
type face in terms of its esthetic des
ign? Why do th abcdefghijklmnopq
rstuvwxyz 1234567890 ($,.:;'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&

Alternate characters: used above caps and figures

Gagtu 1234567890

(Ems/em 1, 1383; 2 to 0, 2144)

Matrix Information—24△178. Lower case alphabet, 30 pearls. Figures, caps. With 11 in 2-channel Linotype Wide magazines; also in 34 channel auxiliary magazine, and lower case, except [illegible] with 11 in 2-channel Linotype Wide magazines, pearl assortment. Code word, KUPA. Also available in two-letter matrices as Gothic No. 16 with Cheltenham Bold (24△34). Code word, ZIHOL.

GOTHIC NO. 16

30 Point

How is one to assess and eva
lu abcdefghijklmnopqrstuvw
xyz 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&

Alternative characters (used above) and figures:

Gagtu 1234567890

(Figure 1, .1729; 2 to 0, .2698)

Matrix Information: 30△53. Lower case alphabet, 373 points. Figures, .240. Will run in Wide 72 channel magazine; also lower case in cap channels in 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, KUQE.

TRADE LINOTYPE MARK

36 Point

How is o abcdefghijklmn
opqrstuvwxyz $12345

(six point leaded)

ABCDEFGHIJKLMNO
PQRSTUVWXYZ&

Alternative characters and figures

Gagtu 1234567890

(Figure 1, .2075; 2 to 0, .315)

Matrix Information: 36△59. Lower case alphabet, 424 points. Figures, .315; .249 figures are supplied for Wide 72 channel magazine. Will run in Wide 72 channel magazine and in Wide 34 channel auxiliary magazine. Code word, KURI.

GOTHIC NO. 16

(ONE-LETTER)

FOR EFFECTIVE FOOD STORE DISPLAY

CANTALOUPES FANCY MAINE **3** for **19c**

NEW POTATOES L. I. **15** pounds **23c**

SWISS CHEESE Imported Fancy–lb. **19c**

RYE BREAD Hogarth's Bakery Large, Fresh, Loaf **7c**

Mayonnaise, Blue Star **2** jars **21c**

Sliced Bacon, Smith's **1** lb. pkg. **15c**

PRUNE JUICE, qt. bot. 23c

CELERY HEARTS, bch. 7c

Ripe Olives Fresh California Crop, large size jar **18c**

Print Butter Golden Glow Pure Creamery–Pound **29c**

Three sizes of one-letter matrices—10, 12 and 14 point—are available in the Gothic No. 16 series, as an aid to those newspaper and commercial plants which produce a volume of food store and other emphatic price display advertising.

The virtue of the one-letter matrix is that when the line is raised to the auxiliary position the matrices become spaces, and automatically space and justify the line for the second cast in overhanging matter, without the need to stop, figure out spacing justifications, and lose productive keyboard time.

RYE BREAD Hogarth's Bakery **7c**

The operator merely sets the copy in the regular way, setting (in the example above, as a typical instance) the first line of the copy on a 5 point slug, overhanging, using an Advertising Figure Mold.

Then he sets the line over again, inserting words, "Large, Fresh, Loaf" between "RYE BREAD" and the price, raises the Gothic No. 16 characters to the auxiliary position—where they cast blank—and sends the line through. This is what he gets: Large, Fresh, Loaf

In less time than it takes to read this, he combines the lines to get:

RYE BREAD Hogarth's Bakery Large, Fresh, Loaf **7c**

Obviously with three sizes of Gothic No. 16, the subordinate lines can be set in 5 point or 5½ point. He can vary his effect by using Gothic No. 16 caps only, or caps and lower case, as in the alternative specimen showings above.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

10 Point Gothic No. 16 (One-Letter) 10△139

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

12 Point Gothic No. 16 (One-Letter) 12△[illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

14 Point Gothic No. 16 (One-Letter) 14△119

GOTHIC NO. 38

10 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*)

Matrix Information 10A11s. Lower case alphabet, 7[illegible] points. Figures, 0602. Will run in 40 channel layout. Code word, LAWO.

TRADE LINOTYPE MARK

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*)

Matrix Information 12A[illegible]. Lower case alphabet, [illegible] points. Figures, 0[illegible]. Will run in 70 channel layout. Code word, LAXU.

TRADE LINOTYPE MARK

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant t 1234567890($£,.:;'-'?!*)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Alternate figures

1234567890

Figure [illegible]084, 2A[illegible]0, 166. Will run in advertising figure layout or auxiliary magazine.

Matrix Information 14A[illegible]. Lower case alphabet, 222 points. Figures, 1107. Will run in 40 channel layout. 18 point alignment. Code word, LAYR.

GOTHIC NO. 38

18 Point

HOW IS ONE TO ASSESS AND EVA
How is one to assess and evaluate a ty
pe face in terms of its esthetic design?
Why do the pace-makers in the art of pr
inting rave over a specific face of type?
What do they see in it? Why is it so su
perlatively pleasant to the abcdefghijklm
nopqrstuvwxyz 1234567890 ($,.:;'-'?!)

two point leaded

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&

Matrix Information — 18 pt. Lower case alphabet 27 picas. Figure 1157, 1 to 12. Will run on 7 channel layout; also on 24 channel auxiliary magazine and lower case in caps channels. 7 channel magazine 2 point displayed. Code word, LAYZ.

LINOTYPE

24 Point

HOW IS ONE TO ASSESS AN
How is one to assess and evalua
te a type face in terms of its esth
etic design? Why do the pace-m
akers in the abcdefghijklmnopqrs
tuvwxyz 1234567890 (,.:;'-'?!)

two point leaded

ABCDEFGHIJKLMNOPQRS
TUVWXYZ&

Matrix Information — 24 pt. Lower case alphabet 21 picas. Figure 1157, 1 to 12. Will run on Wide 7 channel magazine; also lower case in caps channels on 7 channel magazine with caps and figures in Wide 24 channel auxiliary magazine. Code word, LAZY.

GOTHIC CONDENSED NO. 1

8 Point (8△69) — Lower case alphabet, 99 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design. Why do the pace-ma 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOD.

10 Point (10△69) — Lower case alphabet, 122 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design. Why 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOK.

11 Point (11△17) — Lower case alphabet, 135 points. Figures, .084

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMOR.

12 Point (12△13) — Lower case alphabet, 149 points. Figures, .091

HOW IS ONE to assess and evaluate a type face in terms of its es 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMPE.

14 Point (14△5) — Lower case alphabet, 166 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms o 1234

Matrix Information: Will run in 90 channel layout. Code word, ZIMRI.

18 Point (18△33) — Lower case alphabet, 169 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in term 1234

Matrix Information: Will run in 90 channel layout. Code word, LEAM.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

$ £ , . : ; - ‘ ’ ? ! — | Æ Œ æ œ . . . ( ) @ ﬔ * † ‡ § ¶ fi fl ff ffi ffl

1/8 1/4 3/8 1/2 5/8 3/4 7/8

TRADE LINOTYPE MARK

COMBINATIONS WITH GOTHIC CONDENSED NO. 1

10 Point Gothic No. 3 with 11 Point Gothic Condensed No. 1 (10/△102) — Lower case alphabet, 138 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information: Will run in 90 channel layout. Code word, KIUZ.

12 Point Gothic No. 5 with Gothic Condensed No. 1 (12△30) — Lower case alphabet, 148 points. Figures, .091

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

Matrix Information: Will run in 90 channel layout. Code word, KIVE.

GOTHIC CONDENSED NO. 2

6 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, pro-

(one point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)

Matrix Information—6A-3. Lower case alphabet, 73 points. Figures, 0415. Will run in 90 channel layout. Code word LEOX.

8 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If

(one point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)

Matrix Information—8A-3. Lower case alphabet, 73 points. Figures, 0484. Will run in 90 channel layout. Code word, LEPI.

LINOTYPE

10 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, act ($£,.:;'-'?!*†)

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890

Matrix Information—10-41. Lower case alphabet, 87 points. Figures, 0753. Will run in 90 channel layout. Code word LEQO.

12 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither 1234567890($£,.:;'-'?!*†)

(two point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl

Matrix Information—[illegible]. Lower case alphabet, [illegible] points. Figures, [illegible]. Will run in [illegible] channel layout. Code word, LERU.

The 6, 8, 10, 12 and 14 point sizes are also available in A-P-L matrices

GOTHIC CONDENSED NO. 2

14 Point (One-Letter)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)

Matrix Information—14△3. Lower case alphabet, 118 points. Figures, .083. Will run in 90 channel layout. Code word, LESY.

TRADE LINOTYPE MARK

18 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($,.:;'-'?!)

Matrix Information—18△3. Lower case alphabet, 140 points. Figures, .0899. Will run in 90 channel layout. Code word, LETA.

TRADE LINOTYPE MARK

24 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($,.:;'-'?!)

Matrix Information—24△3. Lower case alphabet, 169 points. Figures, .110. Will run in 90 channel layout. Code word, LEUR.

GOTHIC CONDENSED NO. 2

30 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma kers in the art of printing rave over a s ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

1234567890 1234567890

Regular figures (117) *Lining figures (182)*

Matrix Information — 30A; Lower case alphabet 98 pieces; Figures 21; Will run in 90 channel layout. Wide figures (152) are supplied for 72 channel layout. Code word: LUUZ

LINOTYPE

36 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa ce-makers in the art of pr 1234567890 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

Matrix Information — 36A; Lower case alphabet 98 pieces; Figures 1107; Will run in 90 Channel layout. Wide figures (1591) are supplied for 72 channel layout. Code word: LEVE.

GOTHIC CONDENSED NO. 2

42 Point

HOW IS ONE TO ASSESS AND EVAL
UATE A TYPE FACE IN TERMS OF IT
S ESTHETI 1234567890 ($,..:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Matrix Information: 42△27. Caps, figures and points only. Figure 1, 1522, 2 to 0. 1937. Will run in 72 channel layout; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, LEWI.

TRADE LINOTYPE MARK

GOTHIC CONDENSED NO. 4

30 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 12

Matrix Information: 30△181. Caps, figures and points only. Figures, .1107. Will run in 90 channel layout. Smallest slug on which this face will cast is 26 point. Code word, ZELAC.

42 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
FACE IN TERMS OF ITS ESTHETIC DESIGN? W 12

Matrix Information: 42△25. Caps, figures and points only. Figures, .1383. Will run in 90 channel layout, except figures, which run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, ZEKDO.

GOTHIC CONDENSED NO. 3

20 Point (20△27) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information. Will run in 90 channel layout. Smallest slug on which this face will cast is [illegible] point. Code word, ZESCI. (Note: This 20 point is precisely the same weight and character width as the 6 point [illegible], shown below. It is decidedly useful for jump heads, where it is desired to run the same head on a inside page without reworking copy.

24 Point (24△59) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF 12

Matrix Information. Will run in 90 channel layout. 25 point alignment. Smallest slug on which this face will cast is 24 point. Code word, ZEYVA.

28 Point (28△5) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information. Will run in 90 channel layout. Smallest slug on which this face will cast is 28 point. Code word, ZEZEI.

30 Point (30△1) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 12

Matrix Information. Will run in 90 channel layout. Smallest slug on which this face will cast is [illegible] point. Code word, EIAN.

30 Point B (30△273) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 12

Matrix Information. Will run in 90 channel layout. Smallest slug on which this face will cast is 30 point. Code word, ZEZOL.

34 Point (34△3) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FAC 12

Matrix Information. Will run in 90 channel layout. Wide figures (1,200 are supplied for 72 channel layout. Smallest slug on which this face will cast is 29 point. Code word, EIBU.

36 Point (36△1) Lower case alphabet, 26 points. Figures, 1167

HOW IS ONE to assess and evaluate a type face 12

Matrix Information. Will run in [illegible] channel layout. Wide figures (1,240) are supplied for 72 channel layout. Smallest slug on which this face will cast is 30 point. Code word, EICY.

48 Point (48△3) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND EVAL 12

Matrix Information. Will run in 72 channel layout, also 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, EIEI.

60 Point (60△[illegible]) Caps, figures and points only. Figures, [illegible]

HOW IS ONE TO ASSESS AND 12

Matrix Information. Will run in 72 channel layout except figures, also in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, ZYOK.

GOTHIC NO. 14

18 Point (18△43) — Lower case alphabet, 124 points. Figures, .083

HOW IS one to assess and evaluate a type face in terms of its esthetic design? Wh 12

Matrix Information: Will run in 90 channel layout. Code word, KOSU.

28 Point (28△1) — Caps, figures and points only. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 12

Matrix Information: Will run in 90 channel layout. Smallest slug on which this face will cast is 24 point. Code word, KOTY.

34 Point (34△1) — Caps, figures and points only. Figures, .110

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 12

Matrix Information: Will run in 90 channel layout. Smallest slug on which this face will cast is 24 point. Code word, KOUB.

36 Point (36△3) — Caps, figures and points only. Figures, .1245

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 12

Matrix Information: Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 30 point. Code word, KOVA.

42 Point (42△1) — Caps, figures and points only. Figures, .154

HOW IS ONE TO ASSESS AND EVALUATE A 12

Matrix Information: Will run in 90 channel layout, except figures, which will run in advertising figure layout or in auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, KOWI.

48 Point (48△1) — Caps, figures and points only. Figure 1, .0968; 2 to 0, .1798

HOW IS ONE TO ASSESS AND EVALU 12

Matrix Information: Will run in 72 channel layout, also in auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, KOXI.

54 Point (54△1) — Caps, figures and points only. Figure 1, .0968; 2 to 0, .1798

HOW IS ONE TO ASSESS AND EVA 12

Matrix Information: Will run in 72 channel layout; also in auxiliary magazine. Smallest slug on which this face will cast is 45 point. Code word, KOYC.

60 Point (60△1) — Caps, figures and points only. Figure 1, .1833; 2 to 0, .2006

HOW IS ONE TO ASSESS AND 12

Matrix Information: Will run in 72 channel layout; also in 34 channel auxiliary magazine. Smallest slug on which this face will cast in 45 point. Code word, KOYT.

48 and 60 point sizes are also available in A-P-L matrices

GOTHIC NO. 18

12 Point (One-Letter)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($£,.:;'-'?!*†)

Matrix Information [illegible] Lower case alphabet 12 points [illegible] Will range, 2% character [illegible] Code word, ZEMO.

LINOTYPE

14 Point (One-Letter)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffffl 1234567890 ($£,.:;'-'?!*†)

Matrix Information [illegible] Lower case alphabet [illegible] points [illegible] Will range [illegible] word, ZENU.

LINOTYPE

18 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information [illegible] Lower case alphabet [illegible] points [illegible] Will range [illegible] word, KUVV

LINOTYPE

24 Point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information [illegible] Lower case alphabet [illegible] points [illegible] Will range [illegible] word, KUZI

ADVERTISING FIGURES

TRADE LINOTYPE MARK

GOTHIC NO. 39—18 to 42 Point

18 Point (18△367). Figure 1, .083; 2 to 0, .1383.

1234567890,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEDUK.

24 Point (24△309). Figure 1, .1107; 2 to 0, .1798.

1234567890,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEDUR.

30 Point (30△231). Figure 1, .1383; 2 to 0, .2213

12345678,.$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, ZEDVE.

36 Point (36△131). Figure 1, .166; 2 to 0, .2629.

12345678,.$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEDYU.

42 Point (42△39). Figure 1, .1937; 2 to 0, .3044.

1234567,.$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEFEH.

GOTHIC NO. 40—18 to 42 Point

18 Point (18△369). Figure 1, .0968; 2 to 0, .1383

1234567890,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEDZA.

24 Point (24△311). Figure 1, .1107; 2 to 0, .1798.

1234567890,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEFAM.

30 Point (30△233). Figure 1, .1383; 2 to 0, .2213.

12345678,.$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, ZEFAT.

36 Point (36△133). Figure 1, .166; 2 to 0, .2629.

12345678,.$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEFAZ.

42 Point (42△41). Figure 1, .1937; 2 to 0, .315.

234567,.$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run in left side Diagram 51A in wide auxiliary magazine. Code word, ZEFEN.

GOTHIC NO. 41—18 to 42 Point

18 Point (18△371). Figure 1, .1107; 2 to 0, .166.

1234567890,.$c $c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, ZEFBA.

24 Point (24△313). Figure 1, .1383; 2 to 0, .2144

12345,.$c 12345,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, ZEFCE.

30 Point (30△235). Figure 1, .1729; 2 to 0, .2698

23456,.$c $

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A in wide auxiliary magazine. Code word, ZEFDI.

36 Point (36△135). Figure 1, .2075; 2 to 0, .315.

12345,.$c $

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run left side Diagram 51A in wide auxiliary magazine. Code word, ZEFEB.

42 Point (42△43). Figure 1, .249; 2 to 0, .3736.

23456,.$c

Punched in auxiliary position. For Three-Line 12 Point, from Special Advertising figure mold. Will run Pi. Code word, ZEFEV.

NOTE: Fractions are also available for Gothics No. 39, 40, and 41

ADVERTISING FIGURES

LINOTYPE

GOTHIC NO. 13—12 to 42 Point

12 Point Gothic No. 13 (12△436) Figures, .083

1234567890 ,.$c

Punched in both regular and auxiliary positions.

14 Point Gothic No. 13 (14△61) Figure, .1068

1234567890 ,.$¢

Punched in regular position. For Two-Line 6 Point. Will run according to Diagrams 12, 32 and 51A. Code word, KOPE.

18 Point Gothic No. 13 (18△289) Figure, .1107

1234567890 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 12, 32 and 51A. Code word, ZAFAB.

24 Point Gothic No. 13 (24△187) Figure 1, .1107; 2 to 0, .1383

1234567890 $\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 32 and 51A. Code word, ZELMU.

30 Point Gothic No. 13 (30△37) Figure 1, .1383; 2 to 0, .166

1234567890 ,.$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagrams 32 and 51A. Code word, KOQI.

36 Point Gothic No. 13 (36△61) Figure 1, .166; 2 to 0, .1937

1234567890 ,.$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 12 Point, from Special Advertising Figure mold. Will run according to Diagram 51A. Code word, KOOR.

42 Point Gothic No. 13 (42△53) Figure 1, .2078; 2 to 0, .2421

1234567 ,.$c

Punched in auxiliary position. For 36 Point slug from Display mold or Three-Line 12 point from Special Advertising Figure mold. Will run left side Diagram 51A in 34 channel auxiliary magazine or right or left side Diagram 51A in Wide 34 channel auxiliary magazine. Code word, ZEPPO.

GOTHIC NO. 16—14 to 42 Point

14 Point Gothic No. 16 (14△9) Figures, .1383

1234567890 ,.$c

Punched in regular position. For Two-Line 6 Point. Will run according to Diagrams 32 and 51A. Code word, KUSO.

18 Point Gothic No. 16 (18△5) Figures, .1798

123456789 $\frac{1}{8}$ $\frac{1}{4}$,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagram 51A. Code word, KUTU.

24 Point Gothic No. 16 (24△45) Figures, .2213

1234567 $\frac{1}{8}$,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagram 51A. Code word, KUVY.

30 Point Gothic No. 16 (30△33) Figures, .2628

12345 $\frac{1}{4}$,.$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A in Wide 34 channel auxiliary magazine. Code word, KUWA.

36 Point Gothic No. 16 (36△59) Figures, .315

123 $\frac{1}{4}$,.$c

Punched in auxiliary position. For Two-Line 16 Point, from Display mold or Three-Line 10 Point, from Special Advertising figure mold. Will run in left side Diagram 51A wide auxiliary magazine. Code word, KURI.

42 Point Gothic No. 16 (42△7) Figure 1, .3182; 2 to 0, .3873

12345678 $\frac{1}{4}$,.$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 12 Point, from Special Advertising figure mold. Will run Pt. Code word, KUYD.

GOTHIC CONDENSED NO. 2—36 Point

36 Point Gothic Condensed No. 2 (36△13) Figures, .1937

1234567890 ,.$c

Punched in auxiliary position. For Two-Line 18 Point, from Display mold or Three-Line 12 point, from Special Advertising figure mold. Will run according to Diagram 51A. Code word, ZELNA.

ADVERTISING FIGURES

LINOTYPE

GOTHIC CONDENSED NO. 1—16 to 24 Point

16 Point Gothic Condensed No. 1 (16△9) Figures, .0968

1234567890 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$,.$c

Punched in regular position. For Two Line 7 point. Will run according to Diagrams 12, 32 and 51A. Code word, LEEV.

18 Point Gothic Condensed No. 1 (18△29) Figures, .112

1234567890 $\frac{1}{8}\frac{1}{4}$ $\frac{1}{8}\frac{1}{4}$,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 12, 32 and 51A. Code word, LEIP.

24 Point Gothic Condensed No. 1 (24△19) Figures, .112

1234567890 $\frac{1}{8}\frac{1}{4}$ $\frac{1}{8}\frac{1}{4}$,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 12, 32 and 51A. Code word, LEMA.

MID-GOTHIC—14 to 30 Point

14 Point Mid Gothic (14△11) Figures, .1107

1234567890 $\frac{1}{4}\frac{1}{2}\frac{3}{4}\frac{1}{3}\frac{2}{3}$ ¼ ,.$c

Punched in regular position. For Two Line 6 Point. Will run according to Diagrams 12, 32 and 51A. Code word, MANE.

18 Point Mid Gothic (18△3) Figures, .1383

1234567890 $\frac{1}{8}\frac{1}{4}\frac{3}{8}\frac{1}{2}$,.$c

Punched in regular position. For Two-Line 8 Point. Will run according to Diagrams 32 and 51A. Code word, MAOX.

24 Point Mid Gothic (24△39) Figures, .166

123456789 $\frac{1}{8}\frac{1}{4}$,.$c

Punched in regular position. For Two-Line 10 Point. Will run according to Diagrams 32 and 51A. Code word, MAPI.

30 Point Mid Gothic (30△51) Figures, .2075

12345678 ¼ ,.$c

Punched in regular position. For Two-Line 12 Point. Will run according to Diagram 51A. Code word, MAQO.

LINOTYPE DISPLAY FIGURES IN USE

ACME
GROCERIES

PEACHES EARLY CROP 3 No. 2 Cans 31c

Libby's BEANS 2 Qts. 11c

BANANAS EXTRA FANCY 4 Lbs. 19c

S and W PEAS 2 Large Cans

WALNUTS CIRCLE BRAND 9 Oz. 11

TOMATOES 3 Pkgs. 29c

FURNITURE AT PRICES UNEQUALED IN OUR HISTORY. AMONG THEM

ROCKER Comfort and perfect relaxation are the keynotes of this sturdy, well-upholstered rocker. And the price is so low that every home should have one. Pin dot tapestry covering in choice of Rust or Green; welted and tufted back; Walnut finish on a Genuine American Gumwood frame $10.00

KITCH[illegible]UITE Solid Maple refectory style table with [illegible]celain top and Automatic Extension [illegible] Chairs in newest [illegible]d cutlery drawer $20.00

[HEARN, L.] One of Cleopatra's Nights and Other Fantastic Romances. By Théophile Gautier. Translated by L. Hearn. 12mo, half red levant, original cloth covers bound in, by Sangorski and Sutcliffe. New York, 1882 $20.00

HENRY VIII. Cobler Turned Courtier. A Pleasant Humour between King Henry VIII and a Cobler. 8 pp. small 4to, half morocco, London, 1680 $10.00

Above: Price Display Advertisement set in 18 and 10 point Gothic No. 16, 8 point Baskerville, and 18 point Gothic No. 41 Advertising Figures. Rules: 3 point Plain Rule Matrix Slide No. 406 and 3 point Wave Rule Matrix Slide No. 161.

Center: Section from a book catalogue set in 8 point Cloister with 16 point Gothic Condensed No. 1 Advertising Figures.

Left: Food Store Advertisement set in 18 and 30 point Gothic No. 16, 8 and 24 point Gothic No. 13, Gothic with Linotype Name Plates and 18 point Bold Face No. 2 Food Store Logotypes. Rules: Plain Rule Matrix Slides, 3 point No. 406 and 6 point No. 423.

LINOTYPE

IONIC No. 5



Linotype Ionic No. 5 has won deserved merit as a face that is truly easy to read. It was originally designed to overcome the handicap of eye fatigue and impaired vision of many newspaper readers, particularly those of advanced years. Its letter design is based upon a study of eye movements in reading, as well as on the practical requirements of modern printing and stereotyping methods.

Though Ionic No. 5 appears to be much larger than the average newspaper face, and is considerably easier to read, it actually takes up no more space in newspaper and periodical columns. Thus it does not minimize letter and word count, and is an excellent choice where maximum matter per page, and the desirable factor of reading ease, are required.

Ionic No. 5 invites reading because it has an even, restful tone. The individual letters are full, round, clear and well-proportioned. The lower case is large in proportion to capitals. There are no fine lines or serifs to break down in stereotyping, electrotyping or printing, and no small openings to fill up with ink and smudge. It is recommended by eye specialists the country over, and is today the most popular and most widely used periodical type of the present era.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

Linotype Ionic No. 5 with Italic and Small Caps

5 Point (5△26) Lower case alphabet, 84 points. Figures, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p VBCD

5½ Point (5½△44) Lower case alphabet, 94 points. Figures, .046 or .050
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in VBCD

6 Point (6△302) Lower case alphabet, 104 points. Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma VBCD

6½ Point (6½△6) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

6¾ Point (6¾△4) Lower case alphabet, 107 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

7 Point (7△126) Lower case alphabet, 114 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th VBCD

7½ Point (7½△4) Lower case alphabet, 121 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

8 Point (8△384) Lower case alphabet, 127 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

9 Point (9△116) Lower case alphabet, 139 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des VBCD

10 Point (10△300) Lower case alphabet, 146 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point (12△300) Lower case alphabet, 163 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its e VBCD

LINOTYPE WORK

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffiffl$£,.:;-''?!–|— . . . () @ ℔ %
1234567890æœfiflffffiffl$£,.:;-''?!– —. . . *() @ ℔ %*
†‡¶§[] ⅛¼⅜½⅝¾⅞
†‡¶§[] ⅛¼⅜½⅝¾⅞

Two styles of figures, sizes .046 and .050, are made only for 5½ Point Ionic No. 5 with Italic and Small Caps. Be sure to specify the size of figures required when placing orders for this size.

Linotype Ionic No. 5 with Bold Face No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of prin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of p 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic des 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its e 1234

Linotype Ionic No. 5 with Gothic No. 16

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffiffl$£.,:;-'"?!–—. . . ()*a*lb*C*
1234567890æœfiflffffiffl$£.,:;-'"?!–—. . . ()*a*lb*C*

5 PT.

5 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, pro-

(word)

COUPLE, Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald Tribune, Downtown.

(set 14 lines to the inch)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see*

(one point added)

List of characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-–"'?!–|— ...()@*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-–"'?!– —... ()@ †‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information: 5½△44. Lower case alphabet, 94 points. Figures, .046 or .050; comma, period and thin space, .0277. Runs in 26 channel magazine. Code word, ZARDU.

5½ PT.

LINOTYPE

5½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theo-

(word)

COUPLE, Japanese; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

(set 14 lines to the inch with short descenders)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(one point added)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-–"'?!–|— ...()@ *fb* *†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-–"'?!– —... ()@ fb †‡¶§[]% ⅛¼⅜½⅝¾⅞

Two sizes of figures are available in 5½ Point Ionic No. 5 with Italic

Figures, .046 → 1234567890 / *1234567890* 1234567890 / *1234567890* ← Figures, .050

Matrix Information: 5½△44. Lower case alphabet, 94 points. Figures, .046 or .050; comma, period and thin space, .0277. Runs in 26 channel magazine. Code word, LUWY.

6 PT.

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the in-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-"?!–
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-"?!–

channel magazine. Code word, ZODO.

LINOTYPE — 6½ PT.

6½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical desig g j p q y

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-"?!–—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£.,:;-"?!– —

channel magazine. Code word, LINO.

6¾ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good

on eight point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The

on seven point body

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and propor-

on seven and one-half point body

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifflfflfffifffl 1234567890 $£,.:;-''?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] %
1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifflfflfffifffl 1234567890 $£,.:;-''?!– — . . . ( ) @ ℔ † ‡ ¶ § [ ] %
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 6¾A4 Lower case alphabet, 167 points. Figures, .0583; comma, period and thin space, .0277. Runs in 60 channel magazine. 7 point alignment. Smallest slug on which this face will cast is 7 point. Code word, LUYF.

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they*

6½ point solid

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

6 solid

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may

6½ point solid

Font of Characters in 7½ Point Ionic No. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-‘’?!–|— ...()@ ℔ *†‡¶§[]%
$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-‘’?!– —... ()@ ℔ †‡¶§[]%
$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$

Matrix Information: 7/12pt. Lower case alphabet 12 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 0, period and hyphen space. 227 Ems in 30 channel magazine. Code word: LLZI.

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and taste-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is g j p q y

(set with long descenders, on eight point body)

List of characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ŒŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-"?!–|— . . . () @ lb
* † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-"?!– —. . . () @ lb
† ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix information: 5×24. Lower case alphabet 11 points. Figures, 10-22, comma, period and thin space, 6-311. Runs in 90 lowercase including 8-point alignment. Smallest size at which this face will cast is 5½ point. Code word, LIZU.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always prac-*

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!– — . . . () @ lb
abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $£,.:;-"?!– — . . . () @ lb

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good*

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— . . . ()
@ ℔ *†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —. . . ()
@ *℔* †‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information—9A11y. Lower case alphabet, 139 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAUM

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were car-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

10 Point Caps

List of Characters in This Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—

. . . ( ) @ lb * † ‡ ¶ § [ ] ' / $^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!– —

. . . ( ) @ lb † ‡ ¶ § [ ] ' / $^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$

Matrix Information 10A 350 Lower case alphabet, 26 pcmts. Figures, 05%; comma, period and hyphen, 1 pcmt. Remaining characters as per Code word: ZAHIO

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that mo-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

Last 7 characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!

–⁄— . . . ( ) Ⓐ Ⓐ Ꝑꝑ * † ‡ ¶ § [ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!

– —. . . ( ) Ⓐ Ⓐ Ꝑꝑ † ‡ ¶ § [ ] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information 12 pt. Lower-case alphabet 93 points. Figures 083; comma, period and thin space 041. Runs on 6-channel magazine. Codeword: ZABIT

5 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and

(solid)

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald Tribune, Downtown.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see**

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£..:;-"?!–— ...()@lb*†‡¶§[]⅛ ⅓¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£..:;-"?!–— ...()@lb*†‡¶§[]⅛ ⅓¼⅜½⅝¾⅞

Matrix Information — *Font Letter No.* — *with Bold Face No.* — *alphabet* — *points. Figures, 6d1* — *channel magazine. Code word:* LYAR

LINOTYPE — 5½ PT.

5½ Point with Bold Face No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

5½ Point with Gothic No. 16

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

COUPLE, JAPANESE; excellent cook, butler, chambermaid, seamstress; willing and respectful; good workers; entire charge; go anywhere; highly recommended from employer. C 139 Herald T Q g j p q y

Font Combinations in Two-Letter Fonts

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890

Figure code — 1234567890 / 1234567890

Matrix Information — *Font Letter No.* — *with Bold Face No.* — *alphabet* — *points. Figures, 6d1* — *channel magazine. Code word:* LYAV

Matrix Information — *Font Letter No.* — *with Gothic No.* — *alphabet* — *points. Figures, 6d1* — *channel magazine. Code word:* ZICEV

6 PT.

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design** is always practical design. And what th g j p q y

(set with short descenders, on five and one half point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-''?!– — . . . ( ) @ lb * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-''?!– —. . . ( ) @ lb * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6△288. Lower case alphabet, 104 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, LYBE.

6½ PT.

LINOTYPE

6½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical desig g j p q y

(set with short descenders, on six point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-''?!–|— . . . ( ) @ lb * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£.,:;-''?!– —. . . ( ) @ lb * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 6½△2. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, LYBU.

6¾ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—

LINOTYPE — 7 PT.

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—

7½ PT.

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is g j p q y

(set with long descenders on eight point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"'–|— . . . ( ) @ lb
† ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"'–|— . . . ( ) @ lb
* † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8-38. Lower case alphabet, 127 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, LYEB.

8 PT.

LINOTYPE

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— . . . ( ) @ lb
* † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— . . . ( ) @ lb
* † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information: 8-38. Lower case alphabet, 127 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, LYEB.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|— . . . ()
@ lb*†‡¶§[ ] %⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|— . . . ()
@ lb*†‡¶§[ ] %⅛¼⅜½⅝¾⅞

LINOTYPE — 10 PT.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—
. . . () @ lb*†‡¶§[ ] %⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!– —
. . . () @ lb*†‡¶§[ ] % ⅛¼⅜½⅝¾⅞

12 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that mo-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!
– — . . . ( ) @ ℔ * † ‡ ¶ § [ ] ⁄ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!
– — . . . ( ) @ ℔ * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information. 12-2-8-S. Lower case alphabet, 166 points. Figures, .0834; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAFXU.

AN AUTHENTIC REVIVAL OF THE FAMOUS SEVENTEENTH CENTURY BOOK FACE OF ANTON JANSON

LINOTYPE JANSON

SOME TIME between 1660 and 1687, Anton Janson, punchcutter and typefounder then practicing in Leipsic, issued the charming book type which bears his name. In recutting this fine old face, Linotype letter-draughtsmen and punchcutters have been fortunate in retaining its sharpness and sparkle, as well as "the beautiful clarity and comeliness of its drawing" which, in the judgment of a foremost critic, make this "one of the very finest types now available."

Definite information concerning Anton Janson is difficult to obtain. He practiced type founding in Leipsic, as mentioned above; his types being shown for the first time in a specimen sheet issued there about 1675. Whether or not he was of Dutch ancestry is not clear. In *Typographia Jubilans*, a book of printing by Friedrich Christian Lesser issued in Leipsic about 1740, it is mentioned that Wolffgang Dietrich Erhardt of Leipsic bought the Janson matrices from the heirs of Edling in Holland. Edling, also a Leipsic typefounder, was Janson's successor and may have been his son-in-law. He issued a specimen sheet in 1689 showing the Janson types. Whether or not his heirs brought the Janson punches or matrices to Holland is not known, yet the acquisition of these matrices in Holland by Erhardt may explain why the Janson face has been known as a Dutch type.

The Linotype recutting of Janson was made direct from type cast from the original matrices now in the possession of the Stempel foundry in Frankfort, A.M. Linotype Janson is available in five sizes, from 8 to 14 point inclusive, each made in combination with italic and small capitals.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, NEW YORK

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - – — Æ Œ ꜩ & £ $ . . . fi fl ff ffi ffl
. . S ; ? ! A I Q O ‘ ’ - – — Æ Œ ꜩ N £ P L . . . *fi* Y *ff* W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *&* : ( ) *fl ffi ffl $ æ œ 67890* ; :

1/8 1/4 3/8 1/2 5/8 3/4 7/8 K H X Z & Æ Œ @ % † ‡ § ¶ – [ ]

LINOTYPE

ONE-LETTER ROMAN LOGOTYPES
SPECIAL NO. 5

fa fe fo fr fs ft fu fy ffa ffe ffo ffr ffs ffu ffy f, f. f- ff, ff. ff- f ff

ONE-LETTER ITALIC LOGOTYPES

FA PA TA VA WA YA Th Wh

SPECIAL NO. 5

f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC
SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.
Ta Te To Tr Tu Tw Ty Va Ve Vo Ya Ye Yo Wa We Wi Wo Wr P.

fa fe fo fr fu ffa ffe ffo ffr ffu
fa fe fo fr fu ffa ffe ffo ffr ffu

¶ Paragraph mark used in this specimen is Character No. 26, △ 384.

8 *pt., leaded* 1 *&* 2 *pts.* LINOTYPE JANSON

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist *i.e.*, a person equipped to make sound judgments about lines, curves, and proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at

ONE-LETTER ITALIC

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (& £ .,:;'-?!*) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl (& £ .,:;'-?!) 1234567890*

TEXT AND SMALL CAPS, SPECIAL NO. 6

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 8 A 36 Lower case alphabet 111 points. Ligatures, [illegible] point period and thick space. Regular character widths are: Smallest shoulder on which the face will [illegible] point. Caps and ZAPOS

LINOTYPE JANSON — 10 *pt., leaded* 1 *&* 2 *pts.*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types

(One-Letter Italic)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters but it fails to explain wherein the shapes are fine. If you seek to go further

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ „.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ „.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information: 10△388. Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ZAFOY.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished

(One-Letter Italic)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth *degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ „.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ „.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information. 11A118. Lower case alphabet, 139 points. Figures, 65's, comma, period and thin space [illegible]. Ranges in 90 channel magazine. Smallest slug on which this face will cast is 12 point. Code word, ZAFPA.

Linotype Janson — 12 *pt.*, *leaded* 1 *&* 2 *pts.*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, pro-

(One-Letter Italic)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £,.:;'-'?! †) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITAL C, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information—12△3IS. Lower case alphabet, 148 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Smallest slug on which this face will cast is 13 point. Code word, ZABSA.

14 pt., leaded 2 & 4 pts. LINOTYPE JANSON

How IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave

(One-Letter Italic)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-

ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ& 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ ,.:;'-`?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($ £ ,.:;'-`?! †)

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 14A178. Lower case alphabet, 16 points. Figure [illegible] to an em, pica body, [illegible]. Kern [illegible]. Channel Magazine 13 point alternate. Smallest slug on which this [illegible] 13 point. Caldwell ZAE17

8 Point Janson with Italic and Small Caps (8△436) Lower case alphabet, 111 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

10 Point Janson with Italic and Small Caps (10△388) Lower case alphabet, 131 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS O
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point Janson with Italic and Small Caps (11△118) Lower case alphabet, 139 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point Janson with Italic and Small Caps (12△318) Lower case alphabet, 148 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth VBCD

14 Point Janson with Italic and Small Caps (14△178) Lower case alphabet, 165 points. Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so 1234
HOW IS ONE to assess and evaluate a type face in terms of VBCD

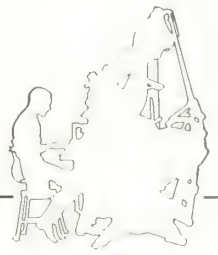
TRADE LINOTYPE MARK

LINING AND JOBBING FACES

LINING MEMPHIS	GOTHIC NO. 31
LINING METRO	GOTHIC NO. 32
CARD GOTHIC MEDIUM	**GOTHIC NO. 33**
CARD GOTHIC BOLD	BOLD FACE NO. 9
GOTHIC NO. 29	**GOTHIC NO. 25**
GOTHIC NO. 30	GOTHIC NO. 26

AND

GREETING CARD FACES including CASLON TEXT



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
NEW YORK CITY · CHICAGO · SAN FRANCISCO · NEW ORLEANS · CANADIAN LINOTYPE, LIMITED, TORONTO · REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Where the Various Sizes of Linotype Lining Faces Will Run

The table at right shows at a glance where a given size of a series will run in the 90 channel magazine according to Keyboard Diagram No. 98:

Alignment

The comparative alignments of the Lining Faces, together with the slug bodies on which they will cast, are as follows: The various sizes of 6 point in each series are on the same alignment and will cast on a 6 point slug. The four sizes of 12 point in the Memphis and Metro series are on the same alignment and will cast on a 12 point slug. The 12 point size of Gothic No. 25 with No. 26 is on 15 point alignment and will cast on a 12 point slug. The various sizes of each of the other 12 point series are on the same alignment and will cast on a 14 point slug.

To align any of the 6 point sizes with the 12 point, in the Gothic No. 29 with No. 30, Gothic No. 31 with No. 32, Gothic No. 31 with No. 33, Bold Face No. 9 with Gothic No. 31, and Gothic No. 32 with No. 33 series, cast the 12 point on a 6 point slug, overhanging, and the 6 point line on the second slug will align at the bottom with the 12 point overhanging character.

The 8 point size of Gothic No. 25 with No. 26 is on 9 point alignment and will cast on an 8 point slug; the 10 point size is on 11 point alignment and will cast on a 10 point slug.

Point Size	NAME OF FACE	90 Channel Layout Keyboard Diagram No. 98			Auxiliary Magazine		
		L.C.	Cent.	Cap	28 Chan.	34 Chan.	Wide 34 Chan.
6	Memphis Light with Memphis Bold	•	•	•	•	•	•
6a	Memphis Light with Memphis Bold	•	•	•	•5	•	•3
6b	Memphis Light with Memphis Bold	•	•	•	•5	•	•3
12	Memphis Light with Memphis Bold	•4	—	•	•	•	•
12a	Memphis Light with Memphis Bold	•	•	•	•	•	•
12b	Memphis Light with Memphis Bold	•	•	•	•	•	•
12c	Memphis Light with Memphis Bold	•	•	•	•	•	•
6	Metromedium with Metrothin	•	•	•	•	•	•
6a	Metromedium with Metrothin	•	•	—	•5	•	•3
6b	Metromedium with Metrothin	•	•	—	—	•	•3
12	Metromedium with Metrothin	•	•	•	•	•	•
12a	Metromedium with Metrothin	•	•	•	•	•	•
12b	Metromedium with Metrothin	•	•	•	•	•	•
12c	Metromedium with Metrothin	•	•	•	•	•	•
6	Card Gothic Medium with Bold	•	•	•	•	•	•3
12	Card Gothic Medium with Bold	—	—	•	•	•	•
6	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
6a	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•3
6b	Gothic No. 29 with Gothic No. 30	•	•	—	•	•	•3
6c	Gothic No. 29 with Gothic No. 30	•	•	—	—	•	•3
12	Gothic No. 29 with Gothic No. 30	—	—	•	•	•	•
12a	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
12b	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
12c	Gothic No. 29 with Gothic No. 30	•	•	•	•	•	•
18	Gothic No. 29	—	—	—	—	•	•
18a	Gothic No. 29	—	—	•	•	•	•
18	Gothic No. 30	—	—	—	—	•	•
18a	Gothic No. 30	—	—	•	•	•	•
6	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
6a	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
6b	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•3
6c	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•3
12	Gothic No. 31 with Gothic No. 32	—	—	•	•	•	•
12a	Gothic No. 31 with Gothic No. 32	—	—	•	•	•	•
12b	Gothic No. 31 with Gothic No. 32	•1	•2	•	•	•	•
12c	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
12d	Gothic No. 31 with Gothic No. 32	•	•	•	•	•	•
18	Gothic No. 31	—	—	—	—	—	•
18a	Gothic No. 31	—	—	—	—	•	•
6	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6a	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6b	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6c	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
12c	Gothic No. 31 with Gothic No. 33	•	•	•	•	•	•
6	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
6a	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
6b	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•3
6c	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•3
12	Bold Face No. 9 with Gothic No. 31	—	—	•	•	•	•
12a	Bold Face No. 9 with Gothic No. 31	—	—	•	•	•	•
12b	Bold Face No. 9 with Gothic No. 31	•1	•2	•	•	•	•
12c	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
12d	Bold Face No. 9 with Gothic No. 31	•	•	•	•	•	•
18	Bold Face No. 9	—	—	—	—	—	•
18a	Bold Face No. 9	—	—	—	—	—	•
6	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
6a	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
6b	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•3
6c	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•3
12	Gothic No. 32 with Gothic No. 33	—	—	•	•	•	•
12a	Gothic No. 32 with Gothic No. 33	—	—	•	•	•	•
12b	Gothic No. 32 with Gothic No. 33	•1	•2	•	•	•	•
12c	Gothic No. 32 with Gothic No. 33	•	•	•	•	•	•
6	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
6a	Gothic No. 25 with Gothic Condensed No 2	•	•	•	•	•	•3
6b	Gothic No. 25 with 8 Point Gothic Cond. No 2	•	•	•	•	•	•3
6c	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
8	Gothic No. 25 with Gothic No. 26	•	•	•	•	•	•
10	Gothic No. 25 with Gothic No. 26	—	—	•	•	•	•
12	Gothic No. 25 with Gothic No. 26	—	—	•	•	•	•

• Will run
— Will not run
1 Cap R will not run
2 Cap B and D will not run
3 Wide Auxiliary with narrow channels required
4 Cap N and R will not run
5 Cap I and J will not run

LINING MEMPHIS LIGHT WITH **MEMPHIS BOLD**

CAPS, FIGURES AND POINTS ONLY

6 Point-B (6△380) Code word: ZEMEP — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN. WHY DO THE PACE-MAKERS 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-A (6△384) Code word: ZEMEJ — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE 1234

6 Point (6△382) Code word: ZEMEC — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-C (12△428) Code word: ZEMID — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-B (12△426) Code word: ZEMHU — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT 1234

12 Point-A (12△424) Code word: ZEMEI — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point (12△434) Code word: ZENAJ — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

CAPS, FIGURES AND POINTS AT BASELINE — CAPS AND

THREE SIZES OF SIX POINT. HOW IS ONE TO ASSESS
THREE SIZES OF SIX POINT. HOW IS ONE TO ASSESS

FOUR SIZES OF TWELVE POINT
FOUR SIZES OF TWELVE POINT

LINING METROMEDIUM WITH METROTHIN

CAPS, FIGURES AND POINTS ONLY

6 Point-B (6△380) Code word: ZELEP — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI 1234

6 Point-A (6△378) Code word: ZELOR — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234

6 Point (6△376) Code word: ZELOK — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

12 Point-C (12△420) Code word: ZELCI — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY 1234

12 Point-B (12△420) Code word: ZELUT — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC 1234

12 Point-A (12△418) Code word: ZELTU — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point (12△416) Code word: ZELRI — Figures: 0123

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER 1234

CAPS, FIGURES AND POINTS AT BASELINE — CAPS AND

THREE SIZES OF SIX POINT. HOW IS ONE TO ASSESS AND
THREE SIZES OF SIX POINT. HOW IS ONE TO ASSESS AND

FOUR SIZES OF TWELVE POINT. HOW
FOUR SIZES OF TWELVE POINT. HOW

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

LINING MEMPHIS LIGHT WITH MEMPHIS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 ,.:;?!'"-()&$ÆŒ 67890
12345 ,.:;?!'"-()&$ÆŒ-— 67890

LINING METROMEDIUM WITH METROTHIN

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 ,.:;?!'"-()&$ÆŒ-— 67890
12345 ,.:;?!'"-()&$ÆŒ 67890

HERBERT D. NORMAN, PRESIDENT · EZRA W. DIMAN, VICE-PRESIDENT · THEOPHILUS G. NORTON, CASHIER · PETER I. STONESEIFER, JR., ASSISTANT CASH

THE SILKMAN'S COOPERATIVE NATIONAL BANK

101 MAIN STREET · MANCHESTER, CONN.

MANCHESTER 640

CASHIER'S OFFICE

"THE IDEAL PLACE TO STAY FOR A REST IN THE BERKSHIRES"

TELEPHONE, GREEN 200 "STANSHORT PERMANENCY"

STANFORD & SHORTLE

INCORPORATED

HARDWARE

55 LIBERTY AVENUE
ALGANTON, N. Y.

JAMES STANFORD
PRESIDENT

THE BLACK FOREST INN

ROOMS BY THE DAY, WEEK, OR SEASON

JACK EDWARDS
PROP.

CROWFOOT NOTCH
NEW HAMPSHIRE

THE PENROSE COUNTY PUBLISHING CO.

PENROSE, VIRGINIA

PUBLISHERS OF THE PENROSE GAZETTE · GENERAL PRINTING

Top: Letterhead, in 12 point, 12 point and B Lining Metromedium, 6 point, point A and B Lining Metromedium a 6 point A and B Lining Metrothin.

Upper Left: Card, in 12 point, 12 point and B Lining Metromedium; 12 point B, and C Lining Metrothin, 6 point, point A and B Lining Metrothin.

Above: Card, in 12 point and 12 point Lining Memphis Bold, 12 point B and Lining Memphis Light, 6 point and point A Lining Memphis Bold, 6 point Lining Memphis Light.

Below: Note head, in 12 point, 12 point B, and C Lining Metromedium; 6 point and B Lining Metromedium and Metr thin.

Above: Note head, in 12 point, 12 point A, B, and C Lining Memphis Bold, 6 point and 6 point A Lining Memphis Light.

Below: Card, in 12 point B and C Lining Memphis Bold; 6 point and 6 point A Lining Memphis Bold and 6 point B Lining Memphis Light. Decoration: 6 point Plain Rule Matrix Slide 405a and 405b, 6 point Plain Rule Matrix Slide 405

TELEPHONE: CODY 3684

STONE, COOK, MCCREADY, THOMAS & O'SHAY

ATTORNEYS-AT-LAW

CHAMBER OF COMMERCE BUILDING

DENVER, COLORADO

FOUNTAIN PLUMBING SERVICE

JOHN N. THOMS
PRESIDENT

P · T · A · D
DEERFIELD

THE PARENT-TEACHERS ASSOCIATION

OF THE DEERFIELD HIGH SCHOOL

INVITE YOU TO ATTEND THE

ANNUAL SENIOR PLAY

THE SHOW-OFF

TO BE PRESENTED IN THE AUDITORIUM

FRIDAY, APRIL 26TH

AT 8:15 P. M.

DANCING

R. S. V. P.

Fonts: Invitation, in 6 point, 12 point A, B, and C Linotype Memphis Bold; 6 point A and B Linotype Memphis Bold Decoration Border Matrix B; point G 15; and Plain Rule Matrix Slide 3 point 404W and 3 point 405

Paper: Processed white 25 pound 25 point A, B, and C Linotype Metromedium; 6 point 2 point A and B Linotype Metromedium; and 8 point Metromedium No. Decoration 25 point Border Matrix G 9R and G 9L 3 point Matrix Slide 3

Ink: Antique green Ink 25 point A and B Linotype Metromedium Linotype Metrolite 25 point A and B 25 point C 25 point A

WITH GREAT JOY
WE ANNOUNCE
THE ARRIVAL
OF
ELIZABETH JANE HARMON
TEN POUNDS
BETTY AND DICK HARMON
JUNE 21ST

Fonts: Announcement 12 point and 24 point Linotype Memphis Light 12 point A and B Linotype Memphis Bold and 6 point A and B Linotype Memphis Light

---

JOHN H. STRONG, M. D.
ANNOUNCES THE OPENING OF HIS
FOR THE PRACTICE OF
GENERAL MEDICINE AND SURG
136 SIXTH STREET, ITHACA, N.

OFFICE HOURS:
1–2 AND 7–8 P. M.

THE THESPIAN SOCIETY

PRESENTS

EVERY LITTLE THING

A COMEDY IN THREE ACTS

BY J. SYMES

POTIPHAR N. TEWKESBURY . . . HARRY GREGOR
SILAS TEWKESBURY, HIS BROTHER . STEWART HODKINS
LORRAINE, POTIPHAR'S WIFE . . . MARY WARDLY
VERA MONTAGUE, WARD OF THE TEWKESBURYS
LILIAN EVERSHAM
JACK BISHOP, VERA'S SUITOR . . KENNETH MCEVOY
BILLY NORTH, VERA'S SUITOR . . JOHN BALDWIN
MAID . . . . . SYBIL JENNINGS
FIDO . . . . . HIMSELF

ACT I. LIBRARY OF TEWKESBURY HOUSE, GREAT NECK
ACT II. VERA'S STUDIO IN GREENWICH VILLAGE
ACT III. CELLAR OF TEWKESBURY HOUSE
TIME: THE PRESENT

FRIDAY, NOVEMBER 10TH

CEDAR BEACH INN

THURSDAY « » JUNE 22ND

DINNER

CREAM OF BARLEY, NORMANDE
COLD CHICKEN CONSOMME

FILET OF HALIBUT, DIEPPOISE

CROQUETTE OF DUCKLING, BAYONNE

GRILLED SWEET POTATOES
BUTTERED LIMA BEANS

LETTUCE AND TOMATO SALAD

BOSTON CREAM PUFF
FRUIT ICE

DEMI TASSE

BOULEVARD 6-5583 — 71 AUSTIN STREET

MARTIN & ELLISON

DEALERS IN

FINE MEATS AND GROCERIES

FAR HILLS, N. Y. _____ 193

M _____

Upper left: Club Menu, in Lining Memphis Light 12 point, 12 point A, B, and C Lining Memphis Bold, 6 point and 6 point A Lining Memphis Bold. Heading: 14 point Memphis Light. Decoration: Plain Rule Matrix Slide 2 point 404 and Matrix Slide 6 point 613.

Above: Bill Form, in 12 point, 12 point A, B, and C Lining Memphis Bold, 6 point, 6 point A and B Lining Memphis Light. Linotype Rule form.

Left: Menu, in 14 point, 12 point A, B, and C Lining Metromedium, 6 point A and B Lining Metrothin, 24 point Metrolite No. 2, 3 point Matrix Slide No. 406.

Below: Appointment Card, in 12 point, 12 point A, B, and C Lining Metromedium, 12 point A Lining Metrothin, 6 point and 6 point B Lining Metromedium, 6 point and 6 point B Lining Metrothin.

THE FOUNTAIN GRILL

26 STATION SQUARE, ILION

SANDWICHES

SANDWICH SHOP SPECIAL BEEF, HAM, PICKLE, MAYONNAISE	30
SANDWICH SHOP COMBINATION PIMENTO CHEESE, PEANUT BUTTER	30
MIGHTY-GOOD BRICK CHEESE, JELLY	30
ECKS WY ZEE PEANUT BUTTER, JELLY	30
DEBUTANTE MINCED HAM, CREAMED EGGS	30
LITEMEEL MINCED HAM, LETTUCE, TOMATO, 1000-ISLAND DRESSING	30
PLAIN SANDWICHES, OR ON TOAST BEEF, HAM, BRICK, SWISS, PEANUT BUTTER, PIMENTO	15
PIE	15
WITH WHIPPED CREAM, EXTRA	05

BEVERAGES

COFFEE	10	ICED TEA	10
SWEET MILK, PINT	10	COCOA	10
BUTTERMILK, PINT	10	HALF AND HALF	15

M _____

HAS AN APPOINTMENT WITH

GEORGE W. BURNS, D.D.S.

63 LAKEVIEW DRIVE

FOR _____ AT _____ A. M. P. M.

TELEPHONE: HARRISON 3654

Lining Card Gothic Medium with Bold

6 Point Lining Card Gothic Medium with Bold (ZA414) Caps, figures and points only. Figure 1, 6415; 1 unit, 0632

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI 1234

12 Point Lining Card Gothic Medium with Bold (ZA462) Caps, figures and points only. Figure 1, 1107, 1 unit 48

HOW IS ONE TO ASSESS AND EVALUATE A TY 1234
HOW IS ONE TO ASSESS AND EVALUATE A TY 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 ,.:;?!‘’“”-()&$ÆŒ— 67890
12345 ,.:;?!‘’“”-()&$ÆŒ— 67890

LINOTYPE

BE SURE THERE IS AN EAGLE ON EVERY LINK

TELEPHONE: BRIDGEPORT 6-6394

EAGLE CHAIN COMPANY, INC.

2134 FRANKLIN PARKWAY, NORTH

BRIDGEPORT, CONN.

MICHAEL DOLAN, PRES.

EAGLE CHAIN COMPANY, INC.
2134 FRANKLIN PARKWAY, NORTH
BRIDGEPORT, CONN.

EAGLE CHAIN COMPANY, INC.
2134 FRANKLIN PARKWAY, NORTH
BRIDGEPORT, CONN.

BR. 6-6394 MICHAEL DOLAN, PRES.

Above: Letterhead in 6 and 12 point Lining Card Gothic Medium with Bold Decoration 4 point Universal Parts Emblem Character No. 1 and 12 point Matrix Slide No. 4. *Center:* Envelope Corner in 6 point Lining Card Gothic Medium with Bold Decoration 2 point Universal Parts Emblem Character No. 1. *Right:* Business Card in 6 Point Lining Card Gothic Medium with Bold Decoration 12 point Universal Parts Emblem Character No. 1.

Gothic No. 29 with Gothic No. 30

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△206) Code word, KYOT — Figure 1, .0346; 2 to 0, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTIN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTIN 1234

6 Point-B (6△208) Code word, KYOC — Figure 1, .0346; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T 1234

6 Point-A (6△210) Code word, KYIB — Figure 1, .0346; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC 1234

6 Point (6△204) Code word, KYFY — Figure 1, .0415; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH 1234

12 Point-C (12△210) Code word, KYTO — Figure 1, .0415; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST 1234

12 Point-B (12△212) Code word, KYSI — Figure 1, .0553; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS 1234

12 Point-A (12△214) Code word, KYRE — Figure 1, .0553; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN 1234

12 Point (12△208) Code word, KYQA — Figure 1, .0692; 2 to 0, .1245

HOW IS ONE TO ASSESS AND EVALUATE A TYP 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYP 1234

18 Point Gothic No. 29a (18△145) Code word, KYUV — Figure 1, .083; 2 to 0, .1522

HOW IS ONE TO ASSESS AND EVALUATE 12

18 Point Gothic No. 29 (18△139) Code word, KYUD — Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND EVA 12

18 Point Gothic No. 30a (18△147) Code word, KYWY — Figure 1, .083; 2 to 0, .1522

HOW IS ONE TO ASSESS AND EVALUATE 12

18 Point Gothic No. 30 (18△141) Code word, KYVU — Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND EVA 12

ALIGNMENT OF FACE AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO ASSESS AND E
FOUR SIZES OF SIX POINT. HOW IS ONE TO ASSESS AND E

FOUR SIZES OF TWELVE POINT
FOUR SIZES OF TWELVE POINT

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ' ' " " - ( ) & $ Æ Œ – — _ __ 67890
12345 , . : ; ? ! ' ' " " - ( ) & $ Æ Œ – — _ __ 67890

GOTHIC NO. 29 WITH GOTHIC NO. 30

MARCUS GARRISON
ATTORNEY-AT-LAW
GRANGE BUILDING, NEW LONDON, CONN.

Above: Notehead in 6 point and 6 point A Gothic No. 30, 6 point Gothic No. 29.

Right: Deposit Slip, in 12 point and 12 point A Gothic No. 30, 6 point and 6 point A Gothic No. 30, 12 point, 6 point, 6 point A and C Gothic No. 29, Linotype Rule Form Matrices.

Below: Appointment Record, in 18 point A Gothic No. 30, 12 point A Gothic No. 30, 6 point A Gothic No. 30, 6 point A Gothic No. 29, Rules, 4 point Wave Rule Matrix Slide No. 1818 and 6 point Plain Rule Matrix Slide No. 403.

DEPOSIT FOR THE ACCOUNT OF

19

WITH

DEL RAY TRUST COMPANY

	DOLLARS	CENTS
BILLS		
SILVER		
GOLD		
1 CHECKS (LIST SEPARATELY)		
2		
3		
4		
5		
6		
7		
8		
9		
10		
11		
12		
13		
14		
15		
16		

SAFE DEPOSIT BOXES FOR RENT

APPOINTMENTS

FOR TO-DAY

AUGUST 11

9:00	1:00
9 15	1:15
9 30	1:30
9 45	1:45
10.00	2:00
10 15	2 15
10 30	2:30
10 45	2:45
11 00	3:00
11 15	3 15
11 30	3:30
11 45	3:45
12 00	4:00
12 15	4:15
12 30	4:30
12 45	4:45

WE ANNOUNCE WITH PROFOUND SORROW

THE DEATH OF OUR SENIOR PARTNER

MR. H. J. BERLENER

IN RESPECT TO HIS MEMORY,

OUR OFFICES WILL BE CLOSED ALL DAY THURSDAY

BERLENER & TOMS

Right: Announcement, in 12 point Gothic No. 30, 6 point Gothic No. 30, Decorative 12 point Border Matrices No. 1, O R and L, 6 point Miscellaneous Multiple Rule Matrix Slide No. 742.

GOTHIC No. 31 WITH GOTHIC No. 32

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△262) Code word, LAAL — Figure 1, .0346; 2 to 0, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6△260) Code word, KYZE — Figure 1, .0415; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6△258) Code word, KYYF — Figure 1, .0553; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234

6 Point (6△256) Code word, KYXA — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-D (12△396) Code word, ZEDAL — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12△272) Code word, LAIV — Figure 1, .0761; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point-B (12△270) Code word, LAIN — Figure 1, .083; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

12 Point-A (12△268) Code word, LAEM — Figure 1, .1107; 2 to 0, .1383

HOW IS ONE TO ASSESS AND EVALUATE 1234
HOW IS ONE TO ASSESS AND EVALUATE 1234

12 Point (12△266) Code word, LAAS — Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EVALU 1234
HOW IS ONE TO ASSESS AND EVALU 1234

18 Point-A Gothic No. 31 (18△149) Code word, LAME — Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND E 12

18 Point Gothic No. 31 (18△143) Code word, LALA — Figure 1, .1245; 2 to 0, .249

HOW IS ONE TO ASSESS A 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
FOUR SIZES OF SIX POINT HOW IS ONE TO AS

FIVE SIZES TWELVE POINT
FIVE SIZES TWELVE POINT

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 ..:;?!‘’“”-()&$ÆŒ—_ 67890
12345 ..:;?!‘’“”-()&$ÆŒ—_ 67890

DEVONSHIRE SECURITY CORPORATION

ROCHESTER, NEW YORK

STATEMENT OF CONDITION AS OF MAY 15TH

RESOURCES		LIABILITIES	
BONDS AND MORTGAGES	$1,127,185 27	CAPITAL	$ 500,000.00
UNITED STATES BONDS	944,821.03	SURPLUS	500,000.00
OTHER BONDS	4,123,236.70	UNDIVIDED PROFITS	134,294.53
LOANS AND DISCOUNTS	2,136,097.05	DEPOSITS	8,087,710.89
CASH ON HAND AND IN BANK	822,364.22	OTHER LIABILITIES	198,647.86
BANKING HOUSE	89,000.00		
OTHER ASSETS	177,949.01		
	$9,420,653.28		$9,420,653.28

INTEREST ALLOWED ON DEPOSITS — SAFE DEPOSIT AND STORAGE VAULTS

CHECKS ON THIS COMPANY PAYABLE AT PAR THROUGH THE FEDERAL RESERVE BANK OF ST. LOUIS

Above Statement, in 12 point, 12 point A Gothic No. 31, 6 point, 6 point A Gothic No. 31, 6 point Gothic No. 32. Decoration: 6 point Ornamental Rush Matrix Slide No. 917.

LINOTYPE

GOTHIC NO. 31

WITH

GOTHIC NO. 32

Below Ticket, in 18 point A Gothic No. 31, 12 point C Gothic No. 31, 12 point Gothic No. 32

THIS TICKET WILL ADMIT THE BEARER TO

ANNUAL DINNER

OF THE BURNS SOCIETY OF THE CITY OF NEW YORK

WALDORF-ASTORIA HOTEL

FIFTH AVENUE AND THIRTY-FOURTH STREET

SATURDAY EVENING

JANUARY TWENTY-FOURTH

AT SEVEN O'CLOCK

REALT
SERVIC

IF YOU ARE INTERESTED
PURCHASE OR SALE OF
ESTATE TALK TO US ABO

IT IS OUR AIM TO RENDER A SERVICE THAT WILL EARN AND HOLD THE FRIENDSHIP OF THOSE WE SERVE.

WE BELIEVE THAT TWENTIETH CENTURY SALESMANSHIP MEANS MORE THAN SIMPLY MAKING A SALE. IT ALSO MEANS COURTESY, EFFICIENCY, DEPENDABILITY, AND, ABOVE ALL, FAIR PLAY.

WHAT CAN WE DO FOR YOU?

RICHARDS & MARTIN
INCORPORATED
234 BELLEVILLE AVENUE

Left Card, in 18 point Gothic No. 31, 12 point B Gothic No. 31, 6 point, 6 point B and C Gothic No. 31, 6 point Gothic No. 32. Decoration: 12 point Border Matrix No. 559.

Lower Left Announcement, in 6 point A and B Gothic No. 3

Below Announcement, in 12 point B Gothic No. 31, 12 point B and C Gothic No. 31, 6 point Gothic No. 32. Decoration: 12 point Border Matrix No. 510.

E WILLIAMSBURG TRUST COMPANY
TAKES PLEASURE IN ANNOUNCING
THE APPOINTMENT OF
MR. THOMAS LANGDON CHURCH
AS SECOND VICE-PRESIDENT
D MEMBER OF THE BOARD OF DIRECTORS

WILLIAMSBURG, KENTUCKY

MARY LOUISE WILLIAMS

JUNE 6, 1923

IGHT POUNDS

GOTHIC NO. 31 WITH **GOTHIC NO. 33**

CAPS, FIGURES AND POINTS ONLY

6 Point C (6△270) Code word, ZIFHU — Figure 1, .0346; 2 to 0, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point B (6△254) Code word, ZIFEU — Figure 1, .0415; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point A (6△252) Code word, ZIFEZ — Figure 1, .0553; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? 1234

6 Point (6△480) Code word, ZIFET — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point C (12△486) Code word, ZIFJI — Figure 1, .0761; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

18 Point A Gothic No. 31 (18△1429) Code word, LAME — Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND E 12
HOW IS ONE TO ASSESS AND E 12

18 Point Gothic No. 31 (18△1431) Code word, LALA — Figure 1, .1245; 2 to 0, .249

HOW IS ONE TO ASSESS A 12
HOW IS ONE TO ASSESS A 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
FOUR SIZES OF SIX POINT. HOW IS ONE TO AS

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ' ' " " - ( ) & $ Æ Œ — — _ ___ 67890
12345 , . : ; ? ! ' ' " " - ( ) & $ Æ Œ — — _ ___ 67890

THE LINOTYPE FACE

ALBERT L. BRIGGS — H. P. TRENT — HOWARD S. LINGARD — HERBERT MORRIS

THE LINCOLNVILLE TRUST COMPANY
MEMBER FEDERAL RESERVE SYSTEM
LINCOLNVILLE, MISSOURI

RETURN IN 5 DAYS TO
HE LINCOLNVILLE TRUST COMPANY
P. O. BOX 98
LINCOLNVILLE, MISSOURI

MR. HOWARD S. LINGARD
SECOND VICE-PRESIDENT
THE WINDSOR BANKERS ASSOCIATION
DETROIT, MICHIGAN

Above—Letterhead in 6 point, 6 point A and B Gothic No. 31, 12 point C Gothic No. 33, 6 point Gothic No. 33. Decoration: 24 point Border Matrix No. 852.

Left—Envelope Corner in 6 point, 6 point A and B Gothic No. 31.

Right—Business Card in 6 point, 6 point A Gothic No. 33, 6 point, 6 point A, B and C Gothic No. 31.

YOU ARE INVITED TO

A SONG RECITAL

BY PUPILS OF WALTER S. HOWLANDON

UNITY HALL

FRIDAY EVENING, JUNE 9TH, AT 8:15

THE SINGERS

MISS ALICE BARBOUR KENT
MRS. EDWARD W. CHARLES
MISS EDNA GARRETT
MISS MILDRED JACOBS
MRS. ALBERT SCHOFFTON

MRS. WALTER S

THIS CARD
PLEASE PR

GOTHIC NO. 31

WITH

GOTHIC NO. 33

Text: Italic and 6 point C Gothic No. [illegible] and 6 point C Gothic No. 33; 6 point A and B Gothic No. 33; 6 point B [illegible]

Above: Northeast, 6 point, 6 point A Gothic No. [illegible] and 6 point C Gothic No. [illegible]

OFFICE HOURS 1-2, AND 7-8 P.M.

MEDIA 6374

ROBERT MONTGOMERY STEVENS, M.D.

24 WABASH DRIVE

MEDIA, OHIO

EVERYTHING IN
BUILDING MATERIAL

MILLS AT MONOHON
ANACORTES AND SPOKANE

CENTRAL LUMBER COMPANY

MINNESOTA TRANSFER MINNESOTA

MANUFACTURERS AND SHIPPERS OF THE
WASHINGTON FIR, SPRUCE, RED CEDAR
SHINGLES, IDAHO WHITE PINE, REDWOOD

MR. J. R. DOUGLAS
EASTERN SALES MANAGER

LEPHONE, GREEN 200

"STANSICO PERMANENCY"

STANFORD, SIMONS & CO.

INCORPORATED

BUILDERS

MES STANFORD,
PRESIDENT

55 LIBERTY AVENUE
ALGANTON, N. Y.

Above: Business Card, 12 point C Gothic No. 35; 6 point, 6 point B and C Gothic No. 31; 6 point, 6 point A, B and C Gothic No. 31

BUSINESS AND
RESIDENTIAL
LISTINGS

ALL KINDS
OF INSURANCE

RODERICK N. HUGHES

BROKER

REAL ESTATE AND AUTOMOBILE INSURANCE

TELEPHONE OAK 361

63 SOUTHWORTH AVE.
OAK PARK, OHIO

Above: Card, 12 point C Gothic No. [illegible], 6 point, 6 point A, B and C Gothic No. [illegible], 6 point, Gothic No. [illegible]

[illegible] 6 point C Gothic No. [illegible] Gothic No. [illegible] Decorative [illegible] Wood Type, Morris Shop No. [illegible] Morris Shop No. [illegible]

FOR

THE JONATHAN HERRINGTON COMPANY, INC.

PRODUCE MERCHANTS. VALLEY MARKET, KEENE, N. H.

Bold Face No. 9 with Gothic No. 31

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△214) Code word, INRE — Figure 1, .0346; 2 to 0, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6△216) Code word, INQA — Figure 1, .0415; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6△218) Code word, INOT — Figure 1, .0553; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234

6 Point (6△212) Code word, INOC — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-D (12△386) Code word, ZAYOL — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12△218) Code word, INUV — Figure 1, .0761; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point-B (12△220) Code word, INUD — Figure 1, .083; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

12 Point-A (12△222) Code word, INTO — Figure 1, .1107; 2 to 0, .1383

HOW IS ONE TO ASSESS AND EVALUATE A 1234
HOW IS ONE TO ASSESS AND EVALUATE A 1234

12 Point (12△216) Code word, INSI — Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EVALU 1234
HOW IS ONE TO ASSESS AND EVALU 1234

18 Point-A Bold Face No. 9 (18△151) Code word, INVU — Figure 1, .1522; 2 to 0, .1937

HOW IS ONE TO ASSESS AND 12

18 Point Bold Face No. 9 (18△157) Code word, INVE — Figure 1, .166; 2 to 0, .2213

HOW IS ONE TO ASSES 12

18 Point-A Gothic No. 31 (18△146) Code word, LAME — Figure 1, .0968; 2 to 0, .1937

HOW IS ONE TO ASSESS AND E 12

18 Point Gothic No. 31 (18△143) Code word, LALA — Figure 1, .1245; 2 to 0, .249

HOW IS ONE TO ASSESS A 12

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
FOUR SIZES OF SIX POINT. HOW IS ONE TO AS

FIVE SIZES TWELVE POINT
FIVE SIZES TWELVE POINT

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 ,.:;?!‘’“”-()&$ÆŒ—_ 67890
12345 ,.:;?!‘’“”-()&$ÆŒ—_ 67890

Bold Face No. 9 with Gothic No. 31

JAMES C. PORTER ELMER A. PORTER LAWRENCE PORTER NEWTON A. PORTER

PORTER HARDWARE COMPANY

FARMING MACHINERY, STOVES, CUTLERY,



WIND AND POWER, PUMPS, TOOLS.

DALLAS, TEXAS

Left: Note-head in 12 point, 6 point A, C and D Bold Face No. 9, 6 point B and C Bold Face No. 9, Decorative 6 point Matrix Slide No. 407 and 4 point Border Matrix No. 57.

THE FORUM SINGING SOCIETY

REQUEST THE HONOR OF YOUR PRESENCE

ON THE OCCASION OF THEIR

FIRST RECITAL AND ENTERTAINMENT

TO BE HELD IN DISTRICT SCHOOL

MONDAY EVENING, AUGUST TWELFTH

AT EIGHT-THIRTY O'CLOCK

Above: Invitation in 12 point A, B, C and D Bold Face No. 9, 6 point, 6 point A Bold Face No. 9.

REMOVAL NOTICE

THE AGAWAM CLUB

HEREBY CALLS YOUR ATTENTION TO THE CHANGE IN ADDRESS OF THE MEETING-PLACE OF THE CLUB AFTER MARCH TWENTIETH TO ITS NEW AND VERY COMFORTABLE QUARTERS LOCATED AT

MARKET AND PINE STREETS
ROSEDALE

Above: Notice in 12 point B Gothic No. 31, 6 point, 6 point A Gothic No. 31.

Right: Bill Head, in 12 point, 12 point A, B, C and D Bold Face No. 9, 6 point A, B and C Bold Face No. 9, Rules: 2 point Plain Rule Matrix Slide No. 402 and 3 point Parallel Rule Matrix Slide No. 303.

Below: Advertisement, in 18 point Gothic No. 31, 12 point A and B Gothic No. [illegible] point Gothic No. 31, Rules: 4 point Parallel Rule Matrix Slide No. 351 and 12 point Multiple Rule Matrix Slide No. [illegible].

BAYTOWN, N. Y.

M _____

TO HERMAN J. BURNS, M.D.

HOMEOPATHIST

OFFICE HOURS { 8 A.M. TO 10 A.M. / 2 P.M. TO 4 P.M. / 7 TO 9 P.M. / SUNDAYS 9 TO 11 A.M. }

NO. 9186 MUNFOD AVENUE

TELEPHONE, GRANT 273

LAKEVIEW BOAT CLUB

MOST MODERN AND HOME-LIKE CLUB IN THE MIDDLE WEST

MOTOR BOATING, ROWING
CANOEING, YACHTING

CAFE ON THE BEACH. BASKET LUNCHES PREPARED FOR PARTIES

LAKEVIEW-ON-THE-LAKE, NEAR RACINE

GOTHIC NO. 32 WITH **GOTHIC NO. 33**

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△240) Code word, LARY — Figure 1, .0346; 2 to 0, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS 1234

6 Point-B (6△240) Code word, LAQU — Figure 1, .0415; 2 to 0, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA 1234

6 Point-A (6△288) Code word, LAOP — Figure 1, .0553; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN 1234

6 Point (6△236) Code word, LANI — Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

12 Point-C (12△250) Code word, LAVI — Figure 1, .0761; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T 1234

12 Point-B (12△254) Code word, LAUX — Figure 1, .083; 2 to 0, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE F 1234

12 Point-A (12△252) Code word, LATE — Figure 1, .1107; 2 to 0, .1383

HOW IS ONE TO ASSESS AND EVALUATE 1234
HOW IS ONE TO ASSESS AND EVALUATE 1234

12 Point (12△250) Code word, LASA — Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EVALU 1234
HOW IS ONE TO ASSESS AND EVALU 1234

ALIGNMENT OF FACE IS AT BASE OF CHARACTERS

FOUR SIZES OF SIX POINT. HOW IS ONE TO AS
FOUR SIZES OF SIX POINT. HOW IS ONE TO AS

FOUR SIZES OF TWELVE
FOUR SIZES OF TWELVE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ — _ ___ 67890
12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ — _ ___ 67890

FOLIO____ **MONTHLY STATEMENT** TELEPHONE. 1225

GOTHIC No. 32
WITH
GOTHIC No. 33

CLEARVIEW, N. J., _____

M_____



TO **ARTHUR S. WILLIAMSON,** DR.

WHOLESALE AND RETAIL

FLORIST AND NURSERYMAN

GREENHOUSE AND NURSERY, 216 MAPLE STREET

OFFICE AND SALESROOM

EAST CLEARVIEW BRANCH
564 EAST VALLEY AVENUE

32, 6 point, 6 point A and B Gothic No. 32. Rules: 3 point

PLEASE NOTICE

IF DESIRED, OUR COUPON INVESTMENT CERTIFICATES MAY BE MADE PAYABLE TO EITHER ONE OF TWO PERSONS

FOR INSTANCE, JOHN SMITH CAN HAVE A CERTIFICATE MADE PAYABLE TO JOHN SMITH OR MARY SMITH (HIS WIFE OR DAUGHTER)

IN THIS CASE THE CERTIFICATE COULD BE CASHED BY EITHER OF THE PARTIES, WHICHEVER ONE HAD POSSESSION OF IT SO LONG AS THEY BOTH LIVED AND THE CERTIFICATE REMAINED IN FORCE.

BUT IN THE EVENT OF THE DEATH OF EITHER ONE, THE CERTIFICATE WOULD NOT BECOME A PART OF THE ESTATE OF THE ONE WHO DIED, AND THUS BE TIED UP PENDING A SETTLEMENT OF THE ESTATE, BUT WOULD BELONG ENTIRELY TO THE SURVIVOR

THIS PLAN ENABLES A MAN TO PROVIDE HIS WIFE WITH AN INVESTMENT THAT WILL BE IMMEDIATELY AVAILABLE TO HER IN CASE OF HIS DE
SION OF T
CONTROLS
LIVES.

IF YOU
OUT IN TH
SO IF YOU

CENT
OF

(OVER)

M_____

HAS AN APPOINTMENT

WITH

GEORGE W. THOMASSON, D.D.S

GENTLE BUILDING, MARYLAND

FOR _____ AT _____ A.M. P.M.

Appointment Notice, 12 point A and B Gothic No. 32, Rules 3 point Rule Matrix, Stock Card Envelope Leader, Memory Dealers

Appointment Notice, 12 point A and B Gothic No.

A-516-A

TO **GLASGOW TELEPHONE COMPANY,** DR.

LOCAL MESSAGES	
CREDIT JAN. 1	LOCAL SERVICE CHARGE, MONTH ENDING, MARCH 31
SENT IN JAN.	ADDITIONAL LOCAL MESSAGES, MONTH ENDING, JANUARY 31
CREDIT FEB. 1	TOLL SERVICE, ETC., PER STATEMENT HEREWITH, JANUARY 21 TO FEBRUARY 20, INCLUSIVE

SUBSCRIBER'S RECORD
PAID BY
CHECK NO.
BANK
DATE

BILL RENDERED

A-611T 11-38

GLASGOW TELEPHONE CO.
TOLL SERVICE AND OTHER CHARGES

EXPLANATION OF CODE

A-APPOINTMENT RATE
E-EVENING RATE 8:30 P.M. TO MIDNIGHT
M-MESSENGER CALL RATE
N-NIGHT RATE MIDNIGHT TO 4:30 A.M.
P-PERSON TO PERSON RATE
R-REPORT CHARGE
T-TELEGRAM
NO CODE STATION TO STATION DAY RATE 4:30 A.M. TO 8:30 P.M.

DATE	No. OF	PLACE CALLED	AMOUNT	TAX	CODE

point B and C Gothic No. 32, 6 point C Gothic rule

and Rule Form Matrices.

565

GOTHIC NO. 25 WITH GOTHIC CONDENSED NO. 2

CAPS, FIGURES AND POINTS ONLY

6 Point A Gothic No. 25 with 6 Point Gothic Condensed No. 2 (6△164) Code word, KYBI — Figures, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH 1234

Made only in combination with 6 Point Gothic Condensed No. 2

8 Point B Gothic No. 25 with 8 Point Gothic Condensed No. 2 (6△166) Code word, KYCO — Figures, .0484

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS I 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS I 1234

Made only in combination with 8 Point Gothic Condensed No. 2

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ – — _ ___ 67890
12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ – — _ ___ 67890

GOTHIC NO. 25 WITH GOTHIC NO. 26

CAPS, FIGURES AND POINTS ONLY

6 Point-C (6△168) Code word, KYDU — Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIG 1234

6 Point (6△170) Code word, KYAX — Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE 1234

8 Point (8△266) Code word, KYER — Figures, .0899

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 1234

10 Point (10△228) Code word, ZEID — Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A TYPE 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE 1234

12 Point (12△168) Code word, KYEZ — Figures, .1107

HOW IS ONE TO ASSESS AND EVALUA 1234
HOW IS ONE TO ASSESS AND EVALUA 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ – _ __ 67890
12345 , . : ; ? ! ‘ ’ “ ” - ( ) & $ Æ Œ – _ __ 67890

GOTHIC NO. 25
WITH
GOTHIC NO. 26

STANDARD CONSTRUCTION COMPANY
382 NORTH BROAD STREET
BOSTON, MASS.

Above Note Head, in 8 point Gothic No. 25; 10 point Gothic No. 25.

Right Invitation, in 12, 10, 8, and 6 point C Gothic No. 26.

THE SENIOR CLASSES OF

MOUNTAINSIDE HIGH SCHOOL

INVITE YOU TO BE PRESENT AT THEIR

GRADUATION EXERCISES

ON TUESDAY JUNE 20TH AT [illegible]

[illegible]OOL AUDITORIUM

[illegible]RDERED FOR 10.45

NEW YORK_____

M_____

TO **RICHARDS & BENNETT,** DR.

PLUMBING SUPPLIES

821 MARKET STREET

TELEPHONE
MAIN 0607

EVERYTHING FOR
THE PLUMBER

Left Statement, in 12 point Gothic No. 25, 8 point Gothic No. 25, 6 point A and C Gothic No. 25, 10 point C Gothic No. 26, Rules: 2 point Plain Rule Matrix Slide No. 402, and 3 point Parallel Rule Matrix Slide No. 503.

Below Receipt, in 12 point Gothic No. 25, 8 point A, B and C Gothic No.

LEWIS RICHARDS DANIEL BENNETT

RICHARDS & BENNETT

PLUMBING SUPPLIES

EVERYTHING FOR
THE PLUMBER

821 MARKET STREET
CLEVELAND

Left Statement, in 12 point Gothic No. 25, 8 point Gothic No. 25, 6 point C Gothic No. 26, Rules: 2 point Plain Rule Matrix Slide No. 402, and 3 point Parallel Rule Matrix Slide No. 503.

Below Check, in 12 point Gothic No. 25, 6 point C Gothic No. 25, 8 point Gothic No. 26, 6 point C Gothic No. 26, Rules: 2 point Plain Rule Matrix Slide No. 402 and 4 point Oxford Rule Matrix Slide No. 508.

MARTIN & ELLISON
EXPERT WATCHMAKERS
477 WILLIAMSON AVENUE, RYE, CONN.
TELEPHONE RYE 344

NO._____ SAN FRANCISCO,_____ 19__

UNITED EXCHANGE INSTITUTE
MEMBERS FEDERAL RESERVE SYSTEM
OF AMERICA

PAY TO THE ORDER OF_____

_____DOLLARS

$_____

An Exhibition of Paintings by French Artists will be held in the Continental Museum of Art during the month of December and you are very cordially invited to attend any afternoon except Friday b hours of one-thirty and five

Admission Card

FOUR FACES
FOR GREETING CARDS
and SOCIAL PRINTING

Mr. and Mrs. Frank Smith

request the honor of your presence at the

marriage of their daughter

Mary Louise

to

Mr. Francis Horton

on the afternoon of Thursday, the twenty-first

at four o'clock

at the Second Methodist Church

Hartford, Connecticut

Our entire organization joins me in expressing our sincere appreciation for the consideration you so kindly extended to us in the past year and take this opportunity to wish you a very Merry Christmas and a Prosperous New Year.

George Q. Baker
President

Baker Chemical Corporation
Sixty-Third Street • Portland, Maine

Top: Admission Card, in 12 and 10 point Caslon Text.

Above: Invitation, set in 18 and 12 point Lino Text.

Left: Christmas Card, in 14 and 10 point Card Italic. Decoration: 18 point Border Matrix No. 734 and 6 point Geometric Design Matrix Slide No. 13716.

Below: Calling Card, set in 18 point Lino Script.

Miss Blanche Carrington

EIGHT POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz æ œ ﬀ ﬁ ﬂ $,.:;'-'?! 1234567890

Matrix Information 8A151. Lower case alphabet, 74 points. Figures, 0834; comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, MABI.

TEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz æ œ ﬀ ﬁ ﬂ $,.:;'-'?! 1234567890

Matrix Information 10A128. Lower case alphabet, 113 points. Figures, 0834; comma, period and thin space, 048. Runs in 90 channel magazine. Code word, MABY.

TWELVE POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz æ œ ﬀ ﬁ ﬂ $,.:;'-'?! 1234567890

Matrix Information 12A109. Lower case alphabet, 130 points. Figures, 083; comma, period and thin space, 041. Runs in 66 channel magazine. Code word, MAEN.

FOURTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz æ œ ﬀ ﬁ ﬂ $,.:;'-'?! 1234567890

Matrix Information 14A95. Lower case alphabet, 141 points. Figures, 083; comma, period and thin space, 0484. Runs in 90 channel magazine. Code word, MAIP.

EIGHTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz æ œ ﬀ ﬁ ﬂ $,.:;'-'?! 1234567890

Matrix Information 18A28. Lower case alphabet, 118 points. Figures, 0783. Runs in 90 channel magazine. Code word, MAMA.

TEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890

Matrix Information 10△131. Lower case alphabet, 1.2 points. Figure 1, .0484; 2 to 0, .0761; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAAH.

TWELVE POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890

Matrix Information 12△141. Lower case alphabet, 1.96 points. Figure 1, .0484; 2 to 0, .083, comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZAAZ.

FOURTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 1234567890

Matrix Information 14△97. Lower case alphabet, 1.61 points. Figure 1, .0453; 2 to 0, .0968; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZABE.

EIGHTEEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!) 12345678

Matrix Information 18△95. Lower case alphabet, 2.16 points. Figure 1, .0726; 2 to 0, .1245. Runs in 90 channel magazine, except figure — which will run according to advertising figure layout — at pi. Code word, ZACI.

Caslon Text

TEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design: Why do the pace-makers in the art of printing rave over a specific face of type: What do they see in it: Why is it so superlatively pleasant to their eyes: Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£,.:;'-'*?!†‡§¶) 1234567890

Special Characters

ch ck ll ſ ſi ſſ ſt ß ʒ „ “

Matrix Information 10/20. Lower case alphabet 28 point. Twenty-two picas per line and three picas to the Ruhr channel magazine. Codeword: ZIII R

TWELVE POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifliffffiffl ($£,.:;'-'?!*†‡§¶) 123456789

Special Characters

ch ck ll ſ ſi ſſ ſt ß ʒ ; ‘ ’ “ ” „ “

Matrix Information 12/20. Lower case alphabet 34 point. Twenty-six picas per line and three picas to the Ruhr channel magazine. Codeword: ZIIII

Lino Script

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly,

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz fi fl ff ffi ffl & 1234567890

Matrix Information 12/14. Lower case alphabet 34 point. Twenty-six picas per line and three picas to the Ruhr channel magazine. Codeword: MAAN

Smith-Harrow Gallery

724 Lexington Avenue

Auction on April 6th of

Books, Americana, Ms.

Drawings, Etchings and

Select Articles from the

John Brooks Collection

ART COURSES

SPANISH ART *(From the Stone Age to the Romanesque Period)*, by Walter Cook. Fifteen lectures all illustrated by lantern slides, and including discussion. Mondays, 3.00–4.40 p. m., in classroom B. This course (New York University, Fine Arts 42) is open to the public. The fee will be $22.00.

Spanish

PREHISTORIC AND PRIMITIVE ART, by Robert J. Goldwater and E. Adamnson Hoebel. Fifteen lectures illustrated by lantern slides, followed by discussion. Fridays, 2.30–4.30 p.m., in Classroom B. This course (New York University, Fine Arts 33) is open to the public. The fee will be $22.00.

Prehistoric

OTTONIAN ART, by Otto Homburger. Fifteen lectures illustrated by lantern slides, and including discussion. Mondays, 11.00 a.m.–12.40 p.m., in Classroom C. This course (New York University, Fine Arts 266) is open to the public. The fee will be $22.00.

Ottonian

Ye Olde Gift Shoppe

Merry Christmas

May the Spirit of Good Cheer and Contentment be with you on this Christmas Day and may the New Year bring to you a full share of Happiness and Prosperity

Mortimer Ewing Scott
Cleveland, Ohio

Upper Left. Announcement, set in 18 point Lino Text Roles. 2 point Plain Rule Matrix Slide No. 403.

Upper Right. Catalogue, set in 18 point Lino Script and 8 point Garamond No. 3. Rule 2 point Plain Rule Matrix Slide No. 403.

Above. Business Card, set in 12 point Caslon Text. Decoration: 4 point Oxford Rule Matrix Slide No. 505 and 8 point Decorative Brackets. Characters 21 and 22 (8△438).

Right. Christmas Card, set in 18, 14 and 12 point Card Italic. Decoration: 2 point Matrix Slides Nos. 403 and 507, and 12 point Yuletide Border Matrix No. 564.

LINOTYPE

MEMPHIS

IN FOUR USEFUL WEIGHTS:

LIGHT · MEDIUM · BOLD · **EXTRA BOLD**



Though based on a century-old Egyptian design, Linotype Memphis is far removed from its crude ancestors. A true contemporary face and the reflection of our scientific times, it combines the simplicity of functional form with the style-smartness useful for a variety of advertising composition and commercial printing. Memphis is available in a complete size range up to 144 point, in four useful related weights: Light, Medium, Bold and Extra Bold, each with an accompanying italic.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto, Canada. ***Representatives in Principal Cities of the World***

Linotype Memphis Family

LIGHT	MEDIUM	BOLD	EXTRA BOLD
A a *A* *a*	A a *A* *a*	**A a *A* *a***	**A a *A* *a***
B b *B* *b*	B b *B* *b*	**B b *B* *b***	**B b *B* *b***
C c *C* *c*	C c *C* *c*	**C c *C* *c***	**C c *C* *c***
D d *D* *d*	D d *D* *d*	**D d *D* *d***	**D d *D* *d***
E e *E* *e*	E e *E* *e*	**E e *E* *e***	**E e *E* *e***
F f *F* *f*	F f *F* *f*	**F f *F* *f***	**F f *F* *f***
G g *G* *g*	G g *G* *g*	**G g *G* *g***	**G g *G* *g***
H h *H* *h*	H h *H* *h*	**H h *H* *h***	**H h *H* *h***
I i *I* *i*	I i *I* *i*	**I i *I* *i***	**I i *I* *i***
J j *J* *j*	J j *J* *j*	**J j *J* *j***	**J j *J* *j***
K k *K* *k*	K k *K* *k*	**K k *K* *k***	**K k *K* *k***
L l *L* *l*	L l *L* *l*	**L l *L* *l***	**L l *L* *l***
M m *M* *m*	M m *M* *m*	**M m *M* *m***	**M m *M* *m***
N n *N* *n*	N n *N* *n*	**N n *N* *n***	**N n *N* *n***
O o *O* *o*	O o *O* *o*	**O o *O* *o***	**O o *O* *o***
P p *P* *p*	P p *P* *p*	**P p *P* *p***	**P p *P* *p***
Q q *Q* *q*	Q q *Q* *q*	**Q q *Q* *q***	**Q q *Q* *q***
R r *R* *r*	R r *R* *r*	**R r *R* *r***	**R r *R* *r***
S s *S* *s*	S s *S* *s*	**S s *S* *s***	**S s *S* *s***
T t *T* *t*	T t *T* *t*	**T t *T* *t***	**T t *T* *t***
U u *U* *u*	U u *U* *u*	**U u *U* *u***	**U u *U* *u***
V v *V* *v*	V v *V* *v*	**V v *V* *v***	**V v *V* *v***
W w *W* *w*	W w *W* *w*	**W w *W* *w***	**W w *W* *w***
X x *X* *x*	X x *X* *x*	**X x *X* *x***	**X x *X* *x***
Y y *Y* *y*	Y y *Y* *y*	**Y y *Y* *y***	**Y y *Y* *y***
Z z *Z* *z*	Z z *Z* *z*	**Z z *Z* *z***	**Z z *Z* *z***

ALTERNATIVE CHARACTERS

A A E J K M N W a a f g t G Q f k t y

A A E J K M N W a a f g t G Q f k t y

See Character Showing Pages for Technical Data

ADVERTISING FIGURES

LINOTYPE

MEMPHIS LIGHT · 24 and 30 point

1234567890

30△275. Punched in regular position. Figure 1, .1245; 2 to 0, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word ZEZUT.

1234567890

24△329. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word. ZEPCO.

MEMPHIS MEDIUM · 24 point

1234567890

24△369. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word. ZILOP.

MEMPHIS BOLD · 14 to 30 point

123457890 Spec. No. 15 7

30△265. Punched in regular position. Figure 1, .1245; 2 to 0, .1937. For two line 12 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word. ZESBA

1234567890 Spec. No. 15 7

24△345. Punched in regular position. Figure 1, .1107; 2 to 0, .166. For two line 10 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word ZESAZ.

1234567890 Spec. No. 15 7

18△397. Punched in regular position. Spec. No. 15. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine. Code word. ZIOFL

1234567890 Spec. No. 15 7

14△429. Punched in regular position. Spec. No. 15. For two line 7 point from Advertising Figure Mold. Runs in 90 channel magazine. Code word. ZIOFR

MEMPHIS EXTRA BOLD · 18 to 48 point

1234567890

48△23. Punched in auxiliary position. Figure 1, .2698; 2 to 0, .3666. For two line 18 point from Recessed Special Advertising Figure Mold, or three line 12 point from Special Advertising Figure Mold. Runs pi. Code word. ZIDBI

1234567890

36△161. Punched in auxiliary position. Figure 1, .1937, 2 to 0, .2629. For two line 14 point from Recessed Special Advertising Figure Mold, or three line 10 point from Special Advertising Figure Mold. Runs in Wide 34-channel auxiliary magazine. Code word. ZIDAR

1234567890

30△288. Punched in regular position. Figure 1, .166; 2 to 0, .2213. For two line 14 point from Advertising Figure Mold. Runs in 34 channel auxiliary magazine. Code word. ZIDOR

1234567890

24△356. Punched in regular position. Figure 1, .1383, 2 to 0, .1937. For two line 10 point from Advertising Figure Mold. Runs in all auxiliary magazines. Code word. ZIDUJ.

1234567890

18△443. Punched in regular position. Figure 1, .1245, 2 to 0, .1383. For two line 8 point from Advertising Figure Mold. Runs in 90 channel magazine, advertising figure channels, and in all auxiliary magazines. Code word. ZIDNI

NOTE: *Fractions, points, cent mark, and other commercial characters are available for these fonts.*

MELDOR NATIONAL BANK
HANTON, WYOMING

A. R. RODGERS, PRESIDENT
H. J. FRENGER, VICE-PRESIDENT
R. R. TURNER, CASHIER

RETURN AFTER FIVE DAYS TO
MELDOR NATIONAL BANK
HANTON, WYOMING

Letterhead. Set in 12 point Bold, A, B and C; 6 point Bold and B, and 6 point Light B.

Envelope. Set in 6 point Bold, Bold A and B; and 6 point Light B.

LINING MEMPHIS

in both Light and Bold

The various sizes of both series will run in magazines as follows (according to Keyboard Diagram No. 98): The three sizes of 6 point may be accommodated in one 90 channel magazine. The four sizes of 12 point will run in the lower case, center or cap channels of a 90 channel magazine, except the largest size which is restricted to the cap channels.

The three sizes of 6 point and the four sizes of 12 point can thus be accommodated in two 90 channel magazines with one size running in the auxiliary. The largest size of the 6 point and any one of the 12 point sizes will run in the 34 channel and wide 34 channel auxiliary magazine. The A and B sizes of 6 point will run in the 34 channel, but not the wide auxiliary magazine.

The three sizes of 6 point are on the same alignment, and will cast on a 6 point slug. The four sizes of 12 point are all the same alignment and will cast on a 12 point slug.

6 POINT

THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

6 Point B (6△386) Figures, .0484. Code word, ZEMEP.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)

6 Point A (6△384) Figures, .0553. Code word, ZEMEJ.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)

6 Point (6△382) Figures, .0622. Code word, ZEMEC.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)

12 POINT

FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO
FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO

12 Point C (12△428) Figures, .0622. Code word, ZEMID.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)

12 Point B (12△426) Figures, .0692. Code word, ZEMHU.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;-'?!)

12 Point A (12△424) Figures, .083. Code word, ZEMFI.
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ1234567890

12 Point (12△434) Figures, .0968. Code word, ZENAJ.
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZÆŒ 1234

CABLE ADDRESS: PARKEIP.

TELEPHONE: MEDALLION 3-5726

LINOTYPE

PARKSHAW PUBLICATIONS, INC.
27 FIFTH AVENUE, NEW YORK

PRODUCTION DEPARTMENT

Letterhead. Set in 12 point Bold, B and C, and 6 point Light and Light B; 6 point Bold A and B.

Card. Set in 12 point Bold A and C, 6 point Bold and B, 6 point Light A and B.

JOHN RODERICK HUGHES
BROKER
REAL ESTATE AND AUTOMOBILE INSURANCE

TELEPHONE:
ARCADE 573

27 POST ARCADE
GREENWOOD, OHIO

MEMPHIS LIGHT *with ITALIC and* SMALL CAPS

6 Point (6△368) Lower case alphabet, 97 points. Figures, .1484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

8 Point (8△450) Lower case alphabet, 103 points. Figures, .1[illegible]

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the VBCD

10 Point (10△414) Lower case alphabet, 134 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d VBCD

12 Point (12△396) Lower case alphabet, 166 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

14 Point (14△208) Lower case alphabet, 197 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of i 1234
HOW IS ONE to assess and evaluate a type face in terms of i VBCD

18 Point (18△347) Lower case alphabet, 226 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 1234

24 Point (24△301) Lower case alphabet, 308 points. Figure 1 = .1107; 2 to 0, .196

HOW IS one to assess and evaluate 1234

30 Point (30△223) Lower case alphabet, 360 points. Figure 1 = .124; 2 to 0, .1947

HOW IS one to assess and eva 1234

36 Point (36△127) Lower case alphabet, 453 points. Figure 1 = .122; 2 to 0, .2351

HOW IS one to assess 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

AABCDEFGHIJKLMNOPQRSTUVWXYZ
AABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 aabcdeffghijklmnopqrstuvwxyz 67890
VBCDE *aabcdeffghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! « » ( ) * ' - — Æ Œ ℔ & £ $ . . .
, . S ; ? ! « » A I Q O ' - — Æ Œ ℔ N ſ P L . . .

12345 Z & : ( ) $ æ œ 67890
12345 U *& : ( ) $* æ œ *67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ H K M W X Y Z & Æ Œ ª º % † ‡ § ¶ — [ ]

SPECIAL CHARACTERS, SPECIAL NO. 1

A a f
A a f
Made in all sizes and included in all fonts

∈ ĸ ᗰ ᑎ Ш
∈ ĸ ᗰ ᑎ Ш
Made in all sizes and supplied on special order

SIX POINT

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ& *AABCDEFGHIJKLMNOPQRSTUVWXYZ&*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†) *aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)*

Matrix Information 6△368. Lower case alphabet, 67 points. Figures, 0484, comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZEKSU.

LINOTYPE

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, be-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, be-*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ& *AABCDEFGHIJKLMNOPQRSTUVWXYZ&*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 1234567890 *aabcdeffghijklmnopqrstuvwxyz 1234567890*

($£,.:;-'?!«»*†) *($£,.:;-'?!«»*†)*

Matrix Information 8△450. Lower case alphabet, 104 points. Figures, 0553, comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZAYTO.



10
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPEC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.

two point leaded

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPEC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an*

two point leaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Matrix Information—9 4 4 Lowercase alphabet, 144 points. Figures, —0%, comma period and thin space—[illegible]

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read.

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,*

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Matrix Information: 12△390. Lower case alphabet, 166 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZAYUT.



14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE- How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the

(10 point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE- How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no*

(10 point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Matrix Information 14A_508. Lower case alphabet, 195 points. Figures, 0/68, comma, period and thin space, 195. Rules in 2 channel magazine. Code word, ZAYUZ.

EIGHTEEN POINT

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, pa ($,.:;-?!)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 (GQ&kty)

Special No. 15

Matrix Information: 18△347. Lower case alphabet, 226 points. Figures, .1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 16 point. Code word, ZAHPO. **Also available in two-letter matrices as Memphis Light with Memphis Bold (18△16), code word, ZEZEP; and as Memphis Bold with Memphis Light (18△48), code word, ZIDPO.**

LINOTYPE

TWENTY-FOUR POINT

24 POINT

HOW IS ONE TO ASSESS AND EVALU

How can any one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the printing art rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good xyz 1234567890 ($,.:;-'?!)

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXY
aabcdeffghijklmnopqrstuvw (GQ&kty)

Special No. 15

Matrix Information: 24△301. Lower case alphabet, 308 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZAYDE. **Also available in two-letter matrices as Memphis Bold with Memphis Light (24△48). Code word, ZIDSA.**

THIRTY POINT

30 POINT

How is one to assess and evaluate any type face in terms of its esthetic design? Why do the pace-makers in the 1234567890($,.:;-'?!) G Q & k t y

(set point leaded) Special No. 15

AABCDEFGHIJKLMNOPQRST
UVWXYZ&
aabcdeffghijklmnopqrstuvwxyz

Matrix Information—30△223. Lower case alphabet, 360 points. Figure 1, 124 ,. ' to 0, 1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZAYEJ.

LINOTYPE

THIRTY-SIX POINT

36 POINT

How is one to evaluate and assess type faces in terms of their esthetic de aabcdeffgh ijklmnopqrstuvwxyz ($,.:;-'?!)

(set point leaded)

AABCDEFGHIJKLMNOP
QRSTUVWXYZ&

Matrix Information—36△227. Lower case alphabet, 453 points. Figure 1, [illegible] Runs in Wide 1 channel [illegible] lower case in cap channels of Wide 7 channel magazine. Smallest slug on which this face will cast is [illegible] point. Code word, ZAYEJ.

72 Point (72△1037) Lower case alphabet. 869 points. Code word. ZAVIT

72 Best quality $4

Snappy shoes

60 Point (60△1037) Lower case alphabet. 757 points. Code word. ZAVIM

60 Sale of very fine

Jersey suits of all

54 Point (54△1037) Lower case alphabet. 695 points. Code word. ZAVHI

54 Large showing of

Coats in grey or 2

48 Point (48△1037) Lower case alphabet. 611 points. Code word. ZAVFA

48 Many models are 34

On display for those

42 Point (42△1037) Lower case alphabet. 536 points. Code word. ZAVEY

42 Knowledge guides the

Man who sought his 56

A-P-L range also includes 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

144 Point (144A1037) Lower case alphabet 1420 points Code word ZECNE

144

Is hope

120 Point (120A1037) Lower case alphabet 1342 points Code word ZECME

120

One of 2

96 Point (96A1037) Lower case alphabet [illegible] points Code word ZECLA

96

The past 3

And a fine

84 Point (84A1037) Lower case alphabet [illegible] points Code word ZECKE

84

Idea to go 4

Before gain!

6 Point (6△326) Lower case alphabet, 97 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△476) Lower case alphabet, 105 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

9 Point (9△460) Lower case alphabet, 121 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point (10△418) Lower case alphabet, 135 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12△368) Lower case alphabet, 167 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△321) Lower case alphabet, 197 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of 1234

HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point, Two-Letter (18△285) Lower case alphabet, 281 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face i 1234

HOW IS ONE to assess and evaluate a type face i 1234

18 Point, One-Letter (18△379) Lower case alphabet, 230 points. Figures, .1107

HOW IS one to assess and evaluate a type face in 1234

24 Point (24△349) Lower case alphabet, 320 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evaluat1234

30 Point (30△271) Lower case alphabet, 380 points. Figure 1, .1245; 2 to 0, .1937

HOW IS one to assess and ev 1234

36 Point (36△169) Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351

HOW IS one to assess 1234

18 Point, One-Letter (18△381) Lower case alphabet, 231 points. Figures, .1107

HOW IS one to assess and evaluate a type face in 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 aabcdeffghijklmnopqrstuvwxyz 67890

12345 aabcdeffghijklmnopqrstuvwxyz 67890

$£,.::-'?!«»- —ÆŒæœ . . . ()*†‡§¶[]@ſb % ⅛¼⅜½⅝¾⅞

$£,.::-'?!«»- —ÆŒæœ . . . ()†‡§¶[]@ſb % ⅛¼⅜½⅝¾⅞*

SPECIAL CHARACTERS

SPECIAL NO. 10

AJQ& agt AJQ&

AJQ& agt AJQ&

Made in all sizes and supplied on special order. The small caps are for use with Two-Letter Small Caps

SPECIAL NO. 10A

AJQ&

AJQ&

For use with Special No. 5 Two-Letter Small Caps

SPECIAL NO. 1

Aaf

Aaf

Made in all sizes and included in all fonts

ЄKMПW

ЄKMПW

Made in all sizes and supplied on special order

TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL NO. 5 SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Two different sizes of Two-Letter Small Caps are available, as extras, in Roman and Italic

ROMAN AND ITALIC LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

FA PA TA VA WA YA Th Wh

SPECIAL NO. 1

Ta Va Wa Ya

Ta Va Wa Ya

SPECIAL NO. 10

Ta Va Wa Ya

Ta Va Wa Ya

FA PA TA VA WA YA

Memphis Medium Condensed Series—See Addenda

SIX POINT

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why*

(two point added)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Two different sizes of this font are available, each with its own set of alternates. Here is

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO LETTER SMALL CAPS FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 6/336. Lower case alphabet, 97 points. Figures 0484; comma, period and thin space, 027. Rims (6/2) brought [illegible] one. Code word, ZEKMA.

LINOTYPE

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of*

(two point added)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»†)*

Two different sizes of this font are available, each with its own set of alternates. Here is

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO LETTER SMALL CAPS FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: [illegible]. Lower case alphabet, 86 points. Figures [illegible]; comma, period and thin [illegible] one. Code word, ZEKNE.

NINE POINT

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Matrix Information—9△146. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAK.

LINOTYPE

TEN POINT

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Matrix Information—10△418. Lower case alphabet, 135 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEKOI.



HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be,*

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Two different sizes of Twosetter small caps are available in Roman and Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Alpha Letter small caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 1-A 398 Lowercase alphabet, 162 points Figures, 088, Comma, period and the Roman Italic One Code word, ZEKOI

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair*

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!« » *†)
*aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!« » *†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 14/212. Lower case alphabet, 197 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZI KOP.



18 POINT TWO-LETTER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of*

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)

EIGHTEEN POINT

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 12345678 ($£,.:;-'?!«»*†)

Small Caps available as an extra *Special No. 15*

ABCDEFGHIJKLMNOPQRSTUVWXYZ& (G k t y)

Matrix Information: 18△379. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZENBO. **Also available in two-letter matrices as Memphis Medium with Italic (18△28), code word, ZEZUM; and as Memphis Bold with Memphis Medium (18△64), code word, ZIKOB.**

LINOTYPE

EIGHTEEN POINT ITALIC

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

aabcdeffghijklmnopqrstuvwxyz 12345678 ($£,.:;-'?!«»†)*

Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 18△381. Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZENCU. **Also available in two-letter matrices as Memphis Medium with Italic (18△28). Code word, ZEZUM.**

TWENTY-FOUR POINT

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it 1234567890($,.:;?!)G k t y

(six point added) Special No. 15

AABCDEFGHIJKLMNOPQRSTU
VWXYZ&
aabcdeffghijklmnopqrstuvwxyz

Matrix Information—24△349. Lower case alphabet, 330 points. Figure 1, 1107; 2 to 11, 176. Runs in 72-channel magazine, also in Wide 34-channel auxiliary magazine. Code word, ZEZLL. **Also available in two-letter matrices as Memphis Bold with Memphis Medium (24△64). Code word, ZILIB.**

LINOTYPE

THIRTY POINT

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar 1234567890($,.:;-'?!)Gkty

(six point added) Special No. 15

AABCDEFGHIJKLMNOPQRST
UVWXYZ&
aabcdeffghijklmnopqrstuvwxyz

Matrix Information—30△271. Lower case alphabet, 380 points. Figure 1, 1245; 2 to 0, 2487. Runs in Wide 72-channel magazine, also lower case in cap-channels of 72-channel magazine with caps and figures in Wide 34-channel auxiliary magazine. Code word, ZEZMO.

THIRTY-SIX POINT

36 POINT

How is one to evaluate and assess a type face in terms of its esthetic design? Why do leaders in printing rave over specific faces of type? What do they see in them? Why are they so pleasant to their eyes? Good design will ever be a practical design. And what they see in tuvwxyz 1234567890 ($,.:;-'?!)

(four point leaded)

AABCDEFGHIJKLMNO
PQRSTUVWXYZ&
aabcdeffghijklmnopqrs

Matrix identification: 36E 169. Lower case alphabet, 473 points. Figure 1, 15/32; 2 to 0, 2351. Runs in Wide 34 channel auxiliary magazine; also lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 34 point. Code word, ZILKO.

72 Point (72△1072) Lower case alphabet, 912 points. Code word: ZIHEP

Rug storage 2 72

60 Point (60△1072) Lower case alphabet, 803 points. Code word: ZIHEJ

Open-top shoes In 3 styles for $5 60

48 Point (48△1072) Lower case alphabet, 651 points. Code word: ZIHEC

Fine fluffy sweater In size 38 for only a 48

48 Point (48△1073) Lower case alphabet, 652 points. Code word: ZIHHD

Sport jacket for the Prep in large sizes 4 48

36 Point (36△1073) Lower case alphabet, 476 points. Code word: ZIHHU

Superlative sheers in pure dye silk; lace-edged at 3.95 36

24 Point (24△1073) Lower case alphabet, 320 points. Code word: ZIHEI

Basque bodice coat in black with prim pink roses and a touch of green, $5.69 24

A-P-L range in Memphis Medium also includes 18, 24, 30 and 36 point sizes, inclusive

6 Point (6△364) Lower case alphabet, 97 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△148) Lower case alphabet, 105 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

9 Point (9△148) Lower case alphabet, 121 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point (10△412) Lower case alphabet, 135 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12△388) Lower case alphabet, 167 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△390) Lower case alphabet, 197 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Two-Letter (18△20) Lower case alphabet, 231 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face i 1234
HOW IS ONE to assess and evaluate a type face i 1234

18 Point One-Letter (18△349) Lower case alphabet, 230 points. Figures, .1107

HOW IS one to assess and evaluate a type face in 1234

24 Point (24△303) Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166

HOW IS one to assess and evalu 1234

30 Point (30△225) Lower case alphabet, 382 points. Figure 1, .1245; 2 to 0, .1937

HOW IS one to assess and e 1234

36 Point (36△129) Lower case alphabet, 473 points. Figure 1, .1522; 2 to 0, .2351

HOW IS one to asses 1234

LINOTYPE

and matrices for the A·P·L right on up to 144 point

42 48 54 60 72

MMMMM

144 120 96 84

MMMM

Memphis Bold Condensed Series—See Addenda

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 aabcdeffghijklmnopqrstuvwxyz 67890
12345 aabcdeffghijklmnopqrstuvwxyz 67890

$£,.:;-'?!«»– —ÆŒæœ . . .()*†‡$¶[]@ŧb % ⅛¼⅜½⅝¾⅞
$£,.:;-'?!«»– —ÆŒæœ . . . ()*†‡$¶[]@ŧb % ⅛¼⅜½⅝¾⅞

SPECIAL CHARACTERS

SPECIAL NO. 10

AJQ& agt AJQ&
AJQ& agt AJQ&

Made in all sizes and supplied on special order. The small caps are for use with Two-Letter Small Caps

SPECIAL NO. 10A

AJQ&
AJQ&

For use with Special No. Two-Letter Small Caps

SPECIAL NO. 1

Aaf
Aaf

Made in all sizes and included in all fonts

ЄKMПШ
ЄKMПШ

Made in all sizes and supplied on special order

TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL NO. 5 SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Two different sizes of Two-Letter Small Caps are available, as extras, in Roman and Italic

ROMAN AND ITALIC LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
FA PA TA VA WA YA Th Wh

SPECIAL NO. 1

Ta Va Wa Ya
Ta Va Wa Ya

SPECIAL NO. 10

Ta Va Wa Ya
Ta Va Wa Ya FA PA TA VA WA YA

LINOTYPE

MEMPHIS BOLD

is also available as Excelsior with Memphis Bold in the 6, 7, 7½, 8, 9, 10, 12 and 14 point sizes

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-"?!–|— . . .()
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-"?!– — . . . ()

*†‡§¶[]@ŧb % ⅛¼⅜½⅝¾⅞
***†‡§¶[]@ŧb % ⅛¼⅜½⅝¾⅞**

SPECIMENS SHOWING
Memphis BOLD

FOR

LONGREEN MANUFACTURERS
KEYS · LOCKS · MISCELLANEOUS HARDWARE
Corner of Russel and 16th Street · Benderville · Maine

Above: Label, set in 10 and 14 point Memphis Bold. Rules: Plant Rule Matrix Slides 4 point No. 407, 2 point No. 404 and 2 point No. 405.



Brookfield
Downtown
Meridan Boys Club

MAGIC SHOW

Friday, May 6th, at 8 p.m. The Boys Club will present their fifth annual performance for the benefit of the Children's Association. Tickets for adults, 50 cents; children, 25 cents.

IN THE SCHOOL AUDITORIUM

Above: Small display card, set in 12 and 24 point Memphis Bold.

MEMPHIS
COMPOSITION SERVICE
412 N. 10th Street, Cleveland, Ohio
Phone Triangle 2468. Popular faces, twenty-four hour service. Make-up.
JOHN MEMPHIS, *PRESIDENT*

Above: Card, set in 10, 12 and 30 point Memphis Bold with Special Two Letter Small Caps.

THE TEXTBOOK OF THE FUTURE

A seminar will be held during the second day of the Convention to further the knowledge and appreciation of bookmaking and related problems among all concerned with textbooks. Competent authorities present will discuss the problems of writers, illustrators, editors, publishers, designers, and educators. There will also be discussions of materials, processes, and techniques. Several publishers have planned exhibits to supplement the discussions and present their specialized knowledge in the interests of The Textbook of the Future. All interested in attending this seminar are requested to register sometime before Tuesday evening. Announcements of the meeting rooms will be made Wednesday, during the morning and afternoon sessions.

Right: Announcement, set in 10 and 24 point Memphis Bold.

MEMPHIS BOLD *with ITALIC*

SIX POINT

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why*

three point leaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Two different sizes of these other small caps are available, as extras, in lowercase with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 6△364. Lower case alphabet, 97 points. Figures, 1984, comma, period and thin space, 1,77. Runs in 90 channel magazine. Code word: ZEKPI.

LINOTYPE

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of*

three point leaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»†)*

Two different sizes of these other small caps are available, as extras, in lowercase with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 8△448. Lower case alphabet, 97 points. Figures, comma, period, thin space, Runs in 90 channel magazine. Code word: ZAYOY.

NINE POINT

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.::-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.::-'?!«»†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Matrix Information—9△148. Lower case alphabet, 121 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZEPAR.

LINOTYPE

TEN POINT

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair*

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.::-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.::-'?!«»†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

SPECIAL TWO-LETTER SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ& *ABCDEFGHIJKLMNOPQRSTUVWXYZ&*

Matrix Information—10△412. Lower case alphabet, 145 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZAYPA.

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be,*

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Lacking small caps, set as two letter small caps are available as alternates in Keyboard 1 font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information: 12A388. Lower case Alphabet 12 points. Figure [illegible] comes 10 point. Special Characters Part 1 of 2. Reference Number 12A388 and Code word: ZAYRE

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair*

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»†)*

Two different sizes of two-letter small caps are available, as extras, in Roman with Italic

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

SPECIAL TWO-LETTER SMALL CAPS SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 14△206. Lower case alphabet, 137 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAYSI.

18 POINT TWO-LETTER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts*

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)

Matrix Information 18△20. Lower case alphabet, 231 points. Figures 1.07. Runs on 8 channel [illegible]. Code word: ZLZID

EIGHTEEN POINT

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a 1234567890($,.:;-'?!)GQ&fkty

(one point leaded) Special No. 15

AABCDEFGHIJKLMNOPQRSTUVWWXYZ&
aabcdeffghijklmnopqrstuvwxyz

Matrix Information 18△349. Lower case alphabet, 230 points. Figures, 1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 17 point. Code word, ZAHRU. **Also available in two-letter matrices as Memphis Light with Memphis Bold (18△16), code word, ZEZEP; as Memphis Bold with Memphis Light (18△48), code word, ZIDPO; as Memphis Bold with Memphis Medium (18△64), code word, ZIKOB; and as Memphis Bold with Italic (18△20), code word, ZEZID.**

LINOTYPE

TWENTY-FOUR POINT

24 POINT

HOW IS ONE TO ASSESS AND EVA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pl 1234567890($,.:;-'?!)GQ&fkty

(six point leaded) Special No. 15

AABCDEFGHIJKLMNOPQRSTUVW
aabcdeffghijklmnopqrstuvwxyz

Matrix Information 24△303. Lower case alphabet, 318 points. Figure 1, 1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZAYEC. **Also available in two-letter matrices as Memphis Bold with Memphis Light (24△48), code word, ZIDSA; and as Memphis Bold with Memphis Medium (24△64), code word, ZILIB.**

THIRTY POINT

30 POINT

How is one to assess or evaluate a type face in terms of its esthetic design? Why do pace-makers in the 1234567890 ($,.:;-'?!) G Q & f k t y

(5½ point leaded) Spaced 1 to 1

AABCDEFGHIJKLMNOPQRST UVWXYZ

aabcdeffghijklmnopqrstuvwxyz

Matrix Information—80-225. Lower case alphabet, 382 points. Figure 1, 124; 2 to 0, 1247. Runs in Wide 72-channel magazine; also lower case in cap channels of 57-channel magazine with caps and figures in Wide 34-channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZAYEP.

LINOTYPE

THIRTY-SIX POINT

36 POINT

How is one to evaluate and assess a type face in terms of its estheti aabcdeffghijk lmnopqrstuvwxyz ($,.:;-'?!)

(5½ point leaded)

AABCDEFGHIJKLMNO PQRSTUVWXYZ&

Matrix Information—80-[illegible]. Lower case alphabet, 475 points. Figure 1, [illegible]; 2 to 0, [illegible]. Runs in Wide 84-channel auxiliary magazine; also lower case in cap channels of Wide 72-channel magazine. Smallest slug on which this face will cast is 34 point. Code word, ZAYHH.

72 Point (72△1038) Lower case alphabet, 911 points. Code word, ZAVON

72 Always insist
On quality 27

60 Point (60△1038) Lower case alphabet, 803 points. Code word, ZAVOH

60 Sugar plums at
All times for the

54 Point (54△1038) Lower case alphabet, 736 points. Code word, ZAVOB

54 Exquisite taste is
That gives you 34

48 Point (48△1038) Lower case alphabet, 651 points. Code word, ZAVNJ

48 Satisfaction! Many
Fruits of different $

42 Point (42△1038) Lower case alphabet, 571 points. Code word, ZAVME

42 Climes are brought to
A registered dealer of

A-P-L range also includes 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes, inclusive

144 Point (144△1038) Lower case alphabet, 1909 points. Code word, ZECOV

144

A type

120 Point (120△1038) Lower case alphabet, 1616 points. Code word, ZECON

120

Unit of 2

96 Point (96△1038) Lower case alphabet, 1332 points. Code word, ZECOH

96

Printing is

Has larger

84 Point (84△1038) Lower case alphabet, 1196 points. Code word, ZECOB

84

Possibly to

If you go 12

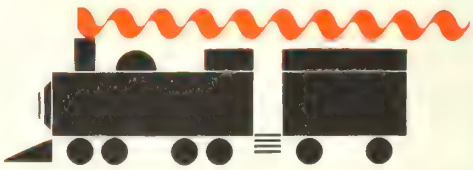
RED DIAMOND TRUCKS

Trucks of sturdy mechanical construction built for heavy duty, without the sacrifice of speed and economy. Every truck is rigidly inspected, for the future of Red Diamond really depends upon its individual performance. See your local dealer for details.

CHICAGO, ILLINOIS

DRUG SALE

COLD CREAM	LB. JAR	23c
OLIVE SOAP	TWO FOR	9c
TOOTH BRUSHES		30c
EPSOM SALT	TWO LBS.	11c
PEROXIDE	FULL PINT	17c
ASPIRIN	BOX OF 100	29c



EXCURSION TO BOSTON

AUGUST 10TH

Boston, the cradle of history! Plenty of time to visit places of historical interest, before your return trip. Don't miss seeing the old State House, or Old North Church, "T" wharf.

M

M

MEMPHIS EXTRA BOLD

FROM 10 POINT UP TO 144 POINT

LINOTYPE

Top: Advertisement, set in 16 point Memphis Extra Bold, with 12, 30, 36 point caps.

Top Right: Price display advertisement, set in 18 and 48 point Memphis Extra Bold, with 8 point Memphis Bold Caps.

Right: Small display card, set in 12 point Memphis Extra Bold, with 42, 36 and 18 point caps. Decoration: from Linotype rules and borders.

8 Point (8A506) Lower case alphabet 141 points Figures 262

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

10 Point (10A444) Lower case alphabet 177 points Figures 328

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

12 Point (12A388) Lower case alphabet 214 points Figures 1167

HOW IS ONE to assess and evaluate a type face in terms o 1234
HOW IS ONE to assess and evaluate a type face in terms o 1234

14 Point (14A324) Lower case alphabet 253 points Figures 1197

HOW IS ONE to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face in t 1234

18 Point, Two Letter (18A352) Lower case alphabet 362 points Figure 1, 1167; 2 to 0, 138

HOW IS ONE to assess and evaluate a ty 1234
HOW IS ONE to assess and evaluate a ty 1234

18 Point, One-Letter (18A357) Lower case alphabet 364 points Figure 1, 1168; 2 to 0, 138

HOW IS one to assess and evaluate a type 1234

24 Point (24A333) Lower case alphabet 455 points Figure 1, 1483; 2 to 0, 1765

HOW IS one to assess and ev 1234

30 Point (30A277) Lower case alphabet 613 points Figure 1, 1661; 2 to 0, 2211

HOW IS one to assess an 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 aabcdeffghijklmnopqrstuvwxyz 67890
12345 aabcdeffghijklmnopqrstuvwxyz 67890

$£,.:;-'?!«»– —ÆŒæœ . . . ()*†‡§¶[]@ lb % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
$£,.:;-'?!«»– —ÆŒæœ . . . ()*†‡§¶[]@ lb % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

SPECIAL CHARACTERS

SPECIAL NO. 10

Aaf €KMnW AJQ&agt
Aaf €KMnW AJQ&agt

Made in all sizes are included in all fonts

Made in all sizes are supplied on special order

Made in all sizes are supplied on special order

Memphis Extra Bold Condensed Series—See Addenda

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz
1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz
1234567890 ($£,.:;-'?!«»*†)

Matrix Information—8△506. Lower case alphabet, 141 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIFAS.

LINOTYPE

TEN POINT

10 POINT

HOW IS ONE TO ASSESS AND EVA A TYPE FACE IN TERMS OF ITS ES How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

HOW IS ONE TO ASSESS AND EVA A TYPE FACE IN TERMS OF ITS ES How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVW
aabcdeffghijklmnopqrstuvwxyz
1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVW
aabcdeffghijklmnopqrstuvwxyz
1234567890 ($£,.:;-'?!«»*†)

Matrix Information—10△444. Lower case alphabet, 165 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZESKI.



12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

(three point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Matrix Information: 12/A458. Lower case alphabet, 201 points. Figures, 110, comma, period and thin space, 55. Rules, 0.50 channel, 55 zine. Code word, ZESLO.

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567 ($£,.:;-'?!«»*†)

Matrix Information: 14△234. Lower case alphabet, 230 points. Figures, 1107; comma, period and thin space, 0553. Runs in 90 channel magazine. Code word, ZESMU.



18 POINT TWO-LETTER

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to do its work. It has a "heft" and balance in all of its parts just

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to do its work. It has a "heft" and balance in all of its parts just

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 12 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 12 ($,.:;-'?!«»)

Matrix Information. 18A52. Lowest case alphabet .209 points. Figure 1 . . . . . 38's. Rules in 2 channel matrix one case lower case in cap channels of 90 channel matrix with caps and figures in 84 channel auxiliary matrix one. Smallest slug on which this face will cast is 7 point. Code word: ZHAY.

EIGHTEEN POINT

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical 1234567890 ($,.:;-'?!)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz

Matrix Information: 18△357. Lower case alphabet, 264 points. Figure 1, .0968; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZAYKE. **Also available in two-letter matrices as Memphis Extra Bold with Italic (18△52). Code word, ZIFAY.**

LINOTYPE

TWENTY-FOUR POINT

24 POINT

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific type face? What do they see in it? Wh 1234567890 ($,.:;-'?!)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTU
aabcdeffghijklmnopqrstuvwxyz

Matrix Information: 24△333. Lower case alphabet, 368 points. Figure 1, .1383; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZEPYA.

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the printing art rave over any specific face of type? What do they see in it? Why is it so superlatively pleasant to the eyes? Good design is ever practical design. And what is seen in a good type design is, partly, its excellent fitness for its wor yz 1234567890 ($,.:;-'?!)

(six point leaded)

AABCDEFGHIJKLMNOPQR STUVWXYZ&

aabcdeffghijklmnopqrstuvwx

Matrix Information—30A277. Lower case alphabet, 415 points. Figure 1, 166; 2 to 0, 223. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. Code word, ZICEK.

72 Point (72△1056) Lower case alphabet, 1015 points. Code word, ZERVE

72 How Is Type aabcdeffghi

60 Point (60△1056) Lower case alphabet, 877 points. Code word, ZERUR

60 How Is One So aabcdeffghijk

48 Point (48△1056) Lower case alphabet, 717 points. Code word, ZERUK

48 How is one to aab cdeffghjklmoprst

42 Point (42△1056) Lower case alphabet, 627 points. Code word, ZERUD

42 How can one assess and evaluate a type

36 Point (36△1056) Lower case alphabet, 518 points. Code word, ZERTA

36 How can one assess and evaluate faces of type in

A-P-L range also includes 18, 24 and 30 point sizes, inclusive

144 Point (144△1056) Lower case alphabet, 264 points Code word ZERIH

Stop 5

144

120 Point (120△1056) Lower case alphabet, 126 points Code word ZERIB

A great Thing 3

120

96 Point (96△1056) Lower case alphabet, 84 points Code word ZERHI

Profits in Display 1

96

6 Point (6△322) Lower case alphabet, 97 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△412) Lower case alphabet, 104 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

9 Point (9△146) Lower case alphabet, 120 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

10 Point (10△398) Lower case alphabet, 133 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

12 Point (12△376) Lower case alphabet, 166 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△200) Lower case alphabet, 195 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of 1234

HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Memphis Light with Memphis Bold, Two-Letter (18△216) Lower case alphabet, 232 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face i 1234

HOW IS ONE to assess and evaluate a type face i 1234

18 Point Memphis Bold with Memphis Light, Two-Letter (18△48) Lower case alphabet, 232 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face i 1234

HOW IS ONE to assess and evaluate a type face i 1234

24 Point Memphis Bold with Memphis Light, Two-Letter (24△48) Lower case alphabet, 316 points. Figure 1, .1107; 2 to 0, .166

HOW IS ONE to assess and evalua 1234

HOW IS ONE to assess and evalua 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

AABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 aabcdeffghijklmnopqrstuvwxyz 67890

12345 aabcdeffghijklmnopqrstuvwxyz 67890

$£,.:;-'?!«»–|—ÆŒæœ . . . ()*†‡§¶[]@lb % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

$£,.:;-'?!«»–|—ÆŒæœ . . . ()*†‡§¶[]@lb % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

SPECIAL CHARACTERS

SPECIAL NO 10

A J Q & a g t A J Q &

A J Q & a g t A J Q &

Made in all sizes and supplied on special order

SPECIAL NO 1

A a f ∈ K M N W

A a f ∈ K M N W

Made in all sizes and included in all fonts

Made in all sizes and supplied on special order

TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Made in all sizes and supplied on special order

SPECIAL NO. 10 LOGOTYPES

Ta Va Wa Ya FA PA TA VA WA YA

Ta Va Wa Ya FA PA TA VA WA YA

TWO-LETTER LOGOTYPES

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

FA PA TA VA WA YA

FA PA TA VA WA YA

SIX POINT

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine**

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Two Letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information, 8△6... Lower case alphabet, 97 points. Figures, 0484, comma, period and thin space, 0577. Runs in 36 channel magazine. Code word, ZATIF.

LINOTYPE

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your**

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

Two Letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information, 8△442. Lower case alphabet, 104 points. Figures, 0853, comma, period and thin space, 0277. Runs in 30 channel magazine. Code word, ZAHJO.

NINE POINT

9 POINT

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? W How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man**

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

Matrix Information—92△140. Lower case alphabet, 120 points. Figures, 0622, comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, ZFCZE.

LINOTYPE

TEN POINT

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,**

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

Two Letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information—107△398. Lower case alphabet, 133 points. Figures, 0692, comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZAHKU.



12
POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

three point added

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your**

three point added

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Upper and lower case alphabet

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix information — 8/36 Upper and lower case alphabet 36 point. Figure [illegible] Set solid Kerned pairs Width Code word: ZAHLA

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no**

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Two-Letter Small Caps available as an extra — *Special No. 15*

ABCDEFGHIJKLMNOPQRSTUVWXYZ& — G Q & f k t y
ABCDEFGHIJKLMNOPQRSTUVWXYZ& — **G Q & f k t y**

Matrix Information—14△200. Lower case alphabet, 195 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZAHME.

18 POINT TWO-LETTER

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of**

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)

Matrix Information: Style 1, Lower case Alphabet 33 points, Figures 1107, Runs in 90 channel magazine. Smallest slug in which it will set is 6 point. Code word: ZUZU. Also available in two letter matrices as Memphis Bold with Memphis Light 18 48. Code word, ZIDPO.

EIGHTEEN POINT

18 POINT TWO-LETTER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)

Matrix Information—18△48. Lower case alphabet, 232 points. Figures, 1107. Runs in 90 channel magazine. Smallest slug on which this face will cast is 16 point. Code word, ZIDPO. **Also available in two-letter matrices as Memphis Light with Memphis Bold (18△16). Code word, ZEZEP.**

LINOTYPE

TWENTY-FOUR POINT

24 POINT TWO-LETTER

How is one to assess and evaluate a type face in terms of its 1234567890($,.:;-'?!«»)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234567890($,.:;-'?!«»)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVW
AABCDEFGHIJKLMNOPQRSTUVW
aabcdeffghijklmnopqrstuvwxyz
aabcdeffghijklmnopqrstuvwxyz

Matrix Information—24△48. Lower case alphabet, 316 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine. Smallest slug on which this face will cast is 22 point. Code word, ZIDSA.

SPECIMENS
of MEMPHIS
LIGHT and **BOLD**

USUCO UNION
STANDEN COMPANY
NEW HORMEL, ILLINOIS

GEORGE H. BASKELL

ON «TIME» If Time be of all things the most precious, wasting Time must be the greatest prodigality, since lost Time is never found again; and what we call Time enough always proves little enough. Let us then up and be doing, and doing to the purpose; so by diligence shall we do more with less perplexity. Sloth makes all things difficult, but Industry all easy; and he that riseth late must trot all day, and shall scarce overtake his business at night; while Laziness travels so slowly, that Poverty soon overtakes him. . .

—Benjamin Franklin

HIO PRESS
PRINTERS...**CHARLI at ELM**



ASSURANCE OF QUALITY IN MILK FOR H.R.H. "BABY"

For over a century, the health needs of babies have determined Star Milk Standards. They still come first today. Because it gives full protection, thousands have STAR delivered to their doors, daily. Always insist on

STAR "COUNTRY FRESH" MILK

6 Point (6 2/416) Lower case alphabet, 97 points. Figures, 0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8 2/416) Lower case alphabet, 104 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

10 Point (10 2/416) Lower case alphabet, 134 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why d 1234

12 Point (12 2/416) Lower case alphabet, 167 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14 2/416) Lower case alphabet, 197 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms of 1234

18 Point Memphis Bold with Memphis Medium Two Letter (18 2/416) Lower case alphabet, 280 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face i 1234
HOW IS ONE to assess and evaluate a type face i 1234

24 Point Memphis Bold with Memphis Medium Two Letter (24 2/416) Lower case alphabet, 318 points. Figure 1, .1107; 2 to 0, .166

HOW IS ONE to assess and evalua 1234
HOW IS ONE to assess and evalua 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

AAABCDEFGHIJKLMNOPQRSTUVWXYZ&
AAABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 aabcdeffghijklmnopqrstuvwxyz 67890
12345 aabcdeffghijklmnopqrstuvwxyz 67890

$£,.:;-'?!«»– —ÆŒæœ . . . ()*†‡$¶[]@ lb %
$£,.:;-'?!«»– —ÆŒæœ . . . ()*†‡$¶[]@ lb %

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

SPECIAL CHARACTERS

SPECIAL NO. 1

A a f
A a f

Made in all sizes and included in all fonts

Є K M N W
Є K M N W

Made in all sizes and supplied on special order

TWO-LETTER LOGOTYPES

Ta Te To Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

MEMPHIS MEDIUM with BOLD

SIX POINT

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were pro-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were pro-

two point leaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Matrix Information (4)6 Lower case alphabet 27 points Figures 1484, comma period and thin space 6.7 Runs in 6 columns, measure one Code word, ZIC KA

LINOTYPE

EIGHT POINT

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE P How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in

two point leaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890
($£,.:;-'?!«»*†)

Matrix Information (4)8 Lower case alphabet 24 points Figures 1484, comma period and thin space 6.7 Runs in 8 columns, measure one Code word, ZIC LL

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPEC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.

(two point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPEC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.**

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.::-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.::-'?!«»*†)

Matrix Information: 10△454. Lower case alphabet, 134 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZICMI.



12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

three point coded

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.**

three point loaded

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Matrix Information: 12 Pica. Lower case alphabet, 167 points. Figures, US1, comma, period and Dash [illegible] Code word, ZIONO.

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,**

(four point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($£,.:;-'?!«»*†)

Matrix Information: 14△240. Lower case alphabet, 197 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZICRA.

EIGHTEEN POINT

18 POINT TWO-LETTER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(two point leaded)

AABCDEFGHIJKLMNOPQRSTUVWXYZ&
AABCDEFGHIJKLMNOPQRSTUVWXYZ&
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)
aabcdeffghijklmnopqrstuvwxyz 1234567890 ($,.:;-'?!«»)

Matrix Information 18A/94 Lower case alphabet 240 point Ligatures ffi, ... Runs in 9 ... numeral set ... Code words ZIKOB

LINOTYPE

TWENTY-FOUR POINT

24 POINT TWO-LETTER

How is one to assess and evaluate a type face in terms of its 1234567890 ($,.:;-'?!«»)
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234567890 ($,.:;-'?!«»)

(six point leaded)

AABCDEFGHIJKLMNOPQRSTUVW
AABCDEFGHIJKLMNOPQRSTUVW
aabcdeffghijklmnopqrstuvwxyz
aabcdeffghijklmnopqrstuvwxyz

Matrix Information 24A/94 Lower case alphabet 168 points Figure 1 ... Runs in ... channel ... Code words ... channel auxiliary ... Code words ZIUIB

4 WEIGHTS • Full Size Range

Light

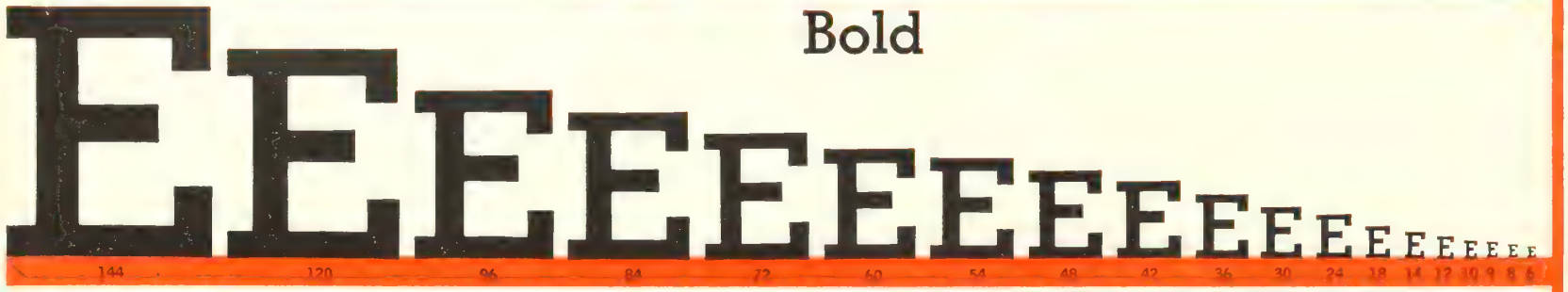


Medium

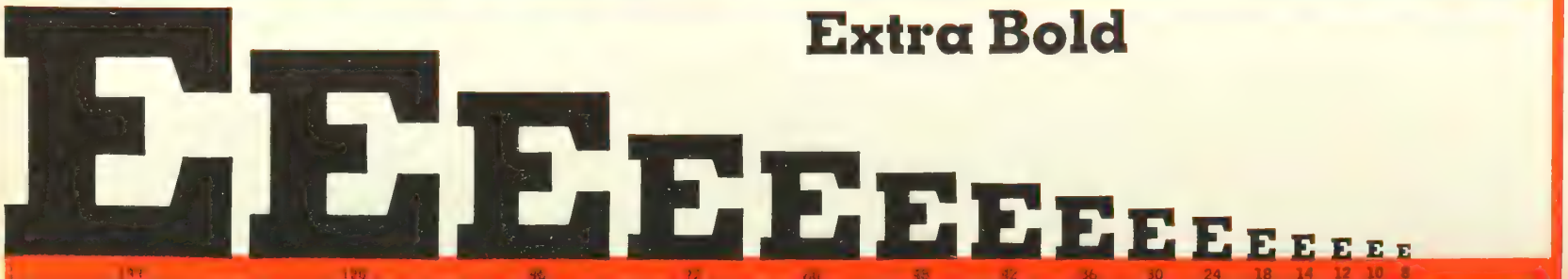
LARGER SIZES IN PROCESS OF MANUFACTURE



Bold



Extra Bold



METRO
AND
METRO
No. 2

"THE MOST READABLE
OF THE SANS SERIFS"

Linotype's Metro series is an original sans serif face designed by W. A. Dwiggins, the eminent American illustrator and typographer, exclusively for Linotype. Metro No. 2 is distinguished from Metro by reason of substitute capital and lower case characters, yet each series may be converted into the other with minimum effort. Metro and Metro No. 2 are each available in a complete size range, from 6- to 36-point in Linotype matrices, with the A-P-L range of Metro No. 2 comprising 6- to 144-point. Each series is cut in four useful weights: Black, Medium, Lite and Thin. A companion Italic, in the Black, Medium and Lite weights, is a recent addition to the family in a range of two-letter sizes. Specimens, of all sizes and weights, are on following pages.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y. NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS,
CANADIAN LINOTYPE, LIMITED, TORONTO · · · REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

© TRADE LINOTYPE MARK ©

Linotype METRO FAMILY

AVAILABLE IN 4 USEFUL WEIGHTS

METROBLACK No. 2 Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

METROMEDIUM No. 2 Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

METROLITE No. 2 Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its

METROTHIN No. 2 Linotype: 6 to 36 point inclusive; A-P-L: 6 to 144 point inclusive

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

JEROME PARKINSON, M. D.

154 SIXTH STREET, ITHACA, NEW YORK

LINOTYPE

LINING
Metromedium with Metrothin

JEROME PARKINSON, M. D.

ANNOUNCES THE REMOVAL OF HIS OFFICES TO

154 SIXTH STREET, ITHACA, N. Y.

EPHONE: GREEN 200 "STANSICO PERMANENCY"

STANFORD, WHITTINGTON & CO.
INCORPORATED

BUILDERS

2 AND 7 TO 8 P M TELEPHONE: UNIVERSITY 3456

RENCE M. STANFORD,
PRESIDENT

855 MONONGAHELA AVENUE
ALGANTON, N. Y.

Letterhead. Set in 12 point Lining Metromedium, 12 point A, and 12 point C.

Announcement. Set in 12 point Lining Metromedium, 12 point A, 12 point B, and 12 point C, and 6 point Lining Metrothin and 6 point B.

Card. Set in 12 point A and C Lining Metromedium; 12 point A, B and C Lining Metrothin; and 6 point Metromedium, 6 point A and 6 point B and 6 point Metrothin B.

The various sizes of this series will run in point zones as follows (according to Keyboard Digest No. 28): The three sizes of 6 point can be accommodated in one 20 channel magazine. The B size will run in either the lower case or center channels. The two larger sizes will run in lower case, center or cap channels. The four sizes of 12 point will run in the lower case, center or cap channel of a 20 channel magazine.

The three sizes of 6 point and the four sizes of 12 point can thus be accommodated in two 20 channel magazines with one size running in the fourth day. The largest size of the 6 point and any one of the 12 point sizes will run in the 34 channel and Wide 34 channel auxiliary magazines. The A and B sizes of 6 point will run in the 34 channel and Wide 34 channel (with narrow channels) auxiliary magazines.

The three sizes of 6 point are on the same alignment and will cast on a 6 point slug. The four sizes of 12 point are on the same alignment and will cast on a 12 point slug.

6 POINT LINING METROMEDIUM WITH METROTHIN

THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
THREE USEFUL SIZES OF SIX POINT: HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

B (6△380)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)

A (6△378)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)

(6△376)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)

12 POINT LINING METROMEDIUM WITH METROTHIN

FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO ASSESS AND
FOUR USEFUL SIZES OF TWELVE POINT: HOW IS ONE TO ASSESS AND

C (12△422)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)

B (12△420)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890 ($,.:;'-'?!)

A (12△418)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890

(12△416)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ 1234567890

COMPARISON OF SIZES

6 Point (6△310) — Lower case alphabet, 95 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△460) — Lower case alphabet, 108 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234

10 Point (10△382) — Lower case alphabet, 136 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

12 Point (12△364) — Lower case alphabet, 163 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△196) — Lower case alphabet, 190 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of i 1234
HOW IS ONE to assess and evaluate a type face in terms of i 1234

18 Point, Two-Letter (18△8) — Lower case alphabet, 236 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12
HOW IS one to assess and evaluate a type face in t 12

24 Point, Two-Letter (24△8) — Lower case alphabet, 302 points. Figure 1, .1383; 2 to 0, .1937

HOW IS one to assess and evaluate a t 12
HOW IS one to assess and evaluate a t 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!–|—ÆŒæœ . . . ( ) * † ‡ § ¶ [ ] @ ﬂ ﬁ %
$£,.:;'-'?!– —ÆŒæœ . . . ( ) * † ‡ § ¶ [ ] @ ﬂ ﬁ %

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

TWO-LETTER LOGOTYPES

Ta Te To Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

Available as an extra 6 to 24 pt. inclusive

ALTERNATIVE CHARACTERS

These characters, in Metroblack with Metrolite, may be substituted for those shown above and regularly supplied

W e
Special No. 1

A G J M N V W a g v w , ; ' '
Two-Letter: 6△298, 8△410, 10△364, 12△302, 14△180, 18△8 (Special No. 6), 24△8 (Special No. 6)
One-Letter Metroblack: 18△321, 24△267, 30△193, 36△103.
One-Letter Metrolite: 18△235, 24△269, 30△167, 36△105

COMPARISON OF SIZES

18 Point Metroblack No. 2. One Letter [illegible]

HOW IS one to assess and evaluate a type face in t 12

24 Point Metroblack No. 2. One Letter [illegible]

HOW IS one to assess and evaluate a t 12

30 Point Metroblack No. 2 (30△209)

HOW IS one to assess and e 12

36 Point Metroblack No. 2 (36△117)

HOW IS one to assess a 12

18 Point Metrolite No. 2. One Letter [illegible]

HOW IS one to assess and evaluate a type face in t 12

24 Point Metrolite No. 2. One Letter [illegible]

HOW IS one to assess and evaluate a t 12

30 Point Metrolite No. 2 (30△211)

HOW IS one to assess and e 12

36 Point Metrolite No. 2 (36△117)

HOW IS one to assess a 12

See Metrolite No. 2 with Metroblack No. [illegible] section for full showing of 18, 24, 30 and 36 point Metrolite No. 2

And both weights in A-P-L matrices:

Right on up to 144 point see A-P-L specimens on following pages

M M M M M

M M M M

METROBLACK No. 2  with METROLITE No. 2

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides, its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides, its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Matrix Information—6△310. Lower case alphabet, 95 points. Figure 1, .0553 (Regular) or .0415 (Special No. 1); 2 to 0, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZADIJ.

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks,

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

Alternative Figures—Gothic No. 45 with Gothic No. 43 (8△492). Figure 1, .0553; 2 to 0, .0692. Code word, ZIBEC.

1234567890 1234567890

Alternative Figures—Gothic No. 41 (8△157). Figures, .083. Code word, ZEHZI.

1234567890

Matrix Information—8△426. Lower case alphabet, 108 points. Figure 1, .0692 (Regular) or .0553 (Special No. 1); 2 to 0, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZADIP.

METROBLACK No. 2  with METROLITE No. 2

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be**

(three point added)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be

(three point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

*Alternate Figures: Goth. No. 1 with Goth. No. 13 Cap/Lower Case, Goth. No. 2 with Goth. No. 13 Cap/Lower Case, Goth. No. 3 with Goth. No. 13 Cap/Lower Case, Goth. No. 13 with Goth. No. 13 Cap/Lower Case, Goth. No. 13 with Goth. No. 13 Cap/Lower Case, Goth. No. 14 with Goth. No. 13 Cap/Lower Case, Goth. No. 15 with Goth. No. 13 Cap/Lower Case, Goth. No. 16 with Goth. No. 13 Cap/Lower Case, Goth. No.

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a**

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

(two points leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Alternative Figures Gothic No. 45 with Gothic No. 43 (12△470) Figure 1, .083; 2 to 0, .0968 Code word, ZIBEP

1234567890 1234567890

Alternative Figures Gothic No. 41 (12△167) Figures, .1107 Code word, ZEJCO

1234567890

Matrix Information 1△364 Lower case alphabet, 163 points Figure 1, .0968 (Regular) or .083 (Special No. 1); - to 0, .0968; comma, period and thin space, .0484 Runs in 90 channel magazine Code word, ZADLO

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

1234567890 1234567890

1234567890

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform**

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

FOR 72 CHANNEL MAGAZINE

Special No. 7, Figure 1, .1245; 2 to 0, .1522

MWZ&z1234567890$()
MWZ&z1234567890$()

Special No. 8, Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

Valco International 18A8. Lower case alphabet 230 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZIZIJ. **Also available as Metrolite No. 2 with Metroblack No. 2 (18A74).**

24 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing **rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)**

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the **pace-makers in the art of printing** rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUV

ABCDEFGHIJKLMNOPQRSTUV

WXYZ& abcdefghijklmnopqrstuvwxyz

WXYZ& abcdefghijklmnopqrstuvwxyz

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

FOR 72 CHANNEL MAGAZINE

Metroblack No. 2 (18△329)
MW
Special No. 7

Metroblack (18△321)
MW1234567890$ ( )
Special No. 7. Figure 1, .1245; 2 to 0, .1522

Alternative Figures Gothic No. 41 (18△377)
1234567890
Figure 1, .1107; 2 to 0, .166. Code word, ZELEV.

Matrix Information—18△329. Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZACUD. **Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (18△8); Metrolite No. 2 with Metroblack No. 2 (18△74); Metroblack No. 2 with Italic (18△46).**

LINOTYPE

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a speci 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVW
XYZ& abcdefghijklmnopqrstuvwxyz

Alternative Figures Gothic No. 41 (24△319) Figure 1, .1383; 2 to 0, .2075. Code word, ZELFO.

1234567890

Matrix Information—24△281. Lower case alphabet, 316 points. Figure 1, .1245; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZACYU. **Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (24△8); Metroblack No. 2 with Italic (24△46).**

30 POINT

How is one to assess and evalu-
ate any t abcdefghijklmnopqrs
tuvwxyz 1234567890 ($,.:;'-'?!)

(30 point, caps/d)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&

Alternate figures Gothic No. 1, (30A_249) Figure 1, 1725, 2 to 0, 249. Code word: ZLLHA

1234567890

Matrix Information 30A_249. Lower case alphabet, 306 points. Figure 1, 2366, 2 to 0, 249. Rims in Wedge 2, 1-channel magazine, abc lower case in cap channels of 2-channel magazine with caps and figures in Wedge 24 channel auxiliary magazine. Code word: ZADDI

LINOTYPE

36 POINT

How is one to evaluate and
tr bcdefghijklmnopqrstuv
wxyz1234567890 ($,:'-'?!)

(36 point, caps/d)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&

Alternate figures Gothic No. 11, (36A137) Figure 1, 2 to 1, 37. Code word: ZLLEB

1234567890

Matrix Information 36A11. Lower case alphabet, 471 points. Figure 1, 1987, 2 to 1, 296. Rims in Wedge 1 channel auxiliary magazine, abc lower case in cap channels of Wedge 2 channel magazine. Code word: ZADEV

42 Point (42△1004) Lower case alphabet, 554 points. Code word, ZANBI.

PERSIAN LAMB FUR
Coat of fine tight curl
and gloss black, $295

48 Point (48△1004) Lower case alphabet, 638 points. Code word, ZANCO.

SPORT COATS OF
Pure virgin wool 16

60 Point (60△1004) Lower case alphabet, 803 points. Code word, ZANDU.

FALL SALE OF
Blue and grey 9

72 Point (72△1004) Lower case alphabet, 965 points. Code word, ZANEF.

FOUR RUGS
Selling at 83

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.



[illegible] Point 484 3004 Lower case alphabet, [illegible] points Code word ZEBEK

SEVEN BIG Bargains 26

96 Point 496 3004 Lower case alphabet 132 points Code word ZEBEF

Gay Hat 9

120 Point 1 0 5 3004 Lower case alphabet [illegible] points Code word ZEBEF

King In 8

144 Point [illegible] Lower case alphabet [illegible] points Code word ZEBEH

Many 1

METROBLACK No. 2  with ITALIC

COMPARISON OF SIZES

6 Point (6△434) — Lower case alphabet, 95 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△434) — Lower case alphabet, 110 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

10 Point (10△476) — Lower case alphabet, 137 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

12 Point (12△476) — Lower case alphabet, 164 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△250) — Lower case alphabet, 191 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of i 1234
HOW IS ONE to assess and evaluate a type face in terms of i 1234

18 Point, Two-Letter (18△46) — Lower case alphabet, 236 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12
HOW IS one to assess and evaluate a type face in t 12

24 Point, Two-Letter (24△46) — Lower case alphabet, 311 points. Figure 1, .1383; 2 to 0, .1937

HOW IS one to assess and evaluate a t 12
HOW IS one to assess and evaluate a t 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!–|—ÆŒæœ . . . ()*†‡§¶[]@ﬂﬁ%
$£,.:;'-'?!–|—ÆŒæœ . . . ()†‡§¶[]@ﬂﬁ%*

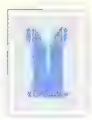
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

ALTERNATIVE CHARACTERS

These characters, in Metroblack with Italic, may be substituted for those shown above and regularly supplied.

W e — Special No. 1

A G J M N V W a g v w , ; ' ' — Special No. 6

METROBLACK No. 2  with ITALIC

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written*

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information: 6_154. Lower case alphabet 6 points. Figures 0553, comma, period and thin space 27. Runs in 90 channel magazine. Code word: ZIKEA

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth*

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!†)*

Matrix Information: 8_151. Lower case alphabet 10 points. Figures 0553; comma, period and thin space 36. Runs in 90 channel magazine. Code word: ZIKIH

METROBLACK No. 2  *with ITALIC*

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were

three point leaded

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were

three point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Intertype Linotron 202 10/457. Lower case alphabet, 137 points. Figures 985, comma, period and thin space 3445. Runs in 90 channel magazine. Code word: ZIKIM

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suit-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

***How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no**

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Matrix Information 14A250. Lower case alphabet, 191 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word: ZIDOH

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?* Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

1234567890
1234567890

24 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the *pace-makers in the art of printing* rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)

(One point leaded)

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing *rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)*

(One point leaded)

ABCDEFGHIJKLMNOPQRSTUV
ABCDEFGHIJKLMNOPQRSTUV
WXYZ& abcdefghijklmnopqrstuvwxyz
WXYZ& abcdefghijklmnopqrstuvwxyz

Matrix 1 to 1 position 8546. Lower case alphabet 21 points. Figure 1 1883; 2 to 0 1537. Runs in 72 channel magazine; also in 34 channel [illegible] reverse. Code word: ZIDOV

METROLITE & METROBLACK



Below: Statement set in 24 point Metroblack No. 2 Italic, 8 and 10 point Metroblack No. 2 and Metrolite No. 2. Rules: 6 point Matrix Slide No. 134, 6 point Matrix Slide No. 452, and 6 point Matrix Slide No. 423.

THE CHEF

SUGGESTS FOR LUNCH TODAY

SOUPS

Split Pea	.15	Yankee Bean	.15
Clam Broth	.15	Tomato Puree	.15

ENTREES

Corned Beef Hash with Poached Egg	.35
Soft Shell Crabs on Toast, Cole Slaw	.45
Virginia Ham, Spinach, Boiled Potato	.45
Roast Beef, New Peas, Boiled Potato	.40
Spanish Omelette, Home Fried Potatoes	.35
Bockwurst, Red Cabbage, Boiled Potato	.35
Minced Tongue Sandwich with Cole Slaw	.25

DESSERTS

Ice Cream	.10	Baked Apple	.10
Apple Pie	.10	Fruit Salad	.15

Coffee .10 Milk .10 Tea (pot) .15

THE GRILL ROOM / HOTEL BOND

Above: Daily Menu set in 30, 10 and 8 point Metroblack No. 2 and 8 point Metrolite No. 2. Rules: 2 point Matrix Slide No. 46 and 8 point Matrix Slide No. 408.

BOATS, INC.

MARINE RAILWAY · BOATS · ENGINES · MARINE SUPPLIES · TACKLE

GREENPORT, LONG ISLAND

To

Greenport, L. I., N. Y. 19

Below: Announcement set in [illegible] and 24 point Metroblack No. 2 and 6 point Metroblack No. 2 and Metrolite No. 2. Rule: 6 point Matrix Slide No. 356.



FRAGONARD

234 OPERA HOUSE PLAZA

We call particular attention to our new "End Curl Permanent," complete, of course, with finger wave and shampoo. A bargain at only $4.00

Haircut . . .60 Manicure . .35
Eyebrows . .35 Facial 75

WAVERLY 3-6789

BEAUTY SALON

COMPARISON OF SIZES

6 Point (6△442) Lower case alphabet, 94 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△332) Lower case alphabet, 108 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

10 Point (10△48?) Lower case alphabet, 137 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

12 Point (12△492) Lower case alphabet, 163 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234

14 Point (14△2 8) Lower case alphabet, 190 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of i 1234

HOW IS ONE to assess and evaluate a type face in terms of i 1234

18 Point, Two-Letter (18△74) Lower case alphabet, 236 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12

HOW IS one to assess and evaluate a type face in t 12

18 Point Metrolite No. 2, One-Letter (18△331) Lower case alphabet, 233 points. Figures, .1107

HOW IS one to assess and evaluate a type face in t 12

24 Point Metrolite No. 2, One-Letter (24△283) Lower case alphabet, 316 points. Figure 1, .1245; 2 to 0, .1937

HOW IS one to assess and evaluate a t12

30 Point Metrolite No. 2, (30△211) Lower case alphabet, 390 points. Figure 1, .166; 2 to 0, .249

HOW IS one to assess and e 12

36 Point Metrolite No. 2 (36△117) Lower case alphabet, 466 points. Figure 1, .1937; 2 to 0, .2906

HOW IS one to assess a 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!–—ÆŒæœ . . . ()*†‡§¶[]@ ﬂﬃ %

$£,.:;'-'?!–—ÆŒæœ . . . ()*†‡§¶[]@ ﬂﬃ %

⅛¼⅜½⅝¾⅞

⅛¼⅜½⅝¾⅞

ALTERNATIVE CHARACTERS

These characters in Metrolite with Metroblack, may be substituted for those shown above and regularly supplied.

W e — Special No. 1

A G J M N V W a g v w , ; ' '

Two-Letter Special No. 6

One-Letter Metrolite: 18△235, 24△269, 30△197, 36△105.

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type let-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type let-**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Matrix Information: 6△442. Lower case alphabet, 54 points, Figures, [illegible], comma, period and thin space, 4.77. Run-in 9% of unit magazine. Code word: ZINFI. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

Matrix Information: 8△5.0. Lower case alphabet, 108 points, Figures, [illegible], comma, period and thin space, [illegible]. Run-in [illegible] of unit magazine. Code word: ZILAY. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were**

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Matrix Information—10-482—Lower case alphabet, 137 points—Figures—183; comma, period and thin space, 0415—Runs in 90 channel magazine—Code word, ZHBI—(The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination—Metroblack No. 2 with Metrolite No. 2.)

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

Matrix Information—142.258. Lower case alphabet, 190 points. Figures, .1107; comma, period and thin space, .0553. Runs in 90 channel magazine. Code word, ZILDO. (The matrices of this face have a horizontal line over the reference character to distinguish them from the reverse combination, Metroblack No. 2 with Metrolite No. 2.)

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

Matrix Information 18.74. Lower case alphabet [illegible] Also available as Metroblack No. 2 with Metrolite No. 2 (18 8).

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How can one assess or evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de 1234567890 ($,.:;'-'?!)

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

FOR 72 CHANNEL MAGAZINE

Metrolite No. 2 (18△331) — Metrolite 18△331 — *Alternative Figures* Gothic No. 40 (18△375)

MW — MW1234567890$ ( ) — 1234567890

Special No. 7 — Special No. 7. Figure 1, .1245; 2 to 0, 1522 — Figure 1, .0368; 2 to 0, 1383. Code word. ZELEB

Matrix Information—18△331. Lower case alphabet, 233 points. Figures, 1107. Runs in 90 channel magazine. Code word. ZAC UR. **Also available in two-letter matrices as Metrolite No. 2 with Metroblack No. 2 (18△74); Metroblack No. 2 with Metrolite No. 2 (18△8); Metrolite No. 2 with Italic (18△50).**

LINOTYPE

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a speci 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVW
XYZ& abcdefghijklmnopqrstuvwxyz

Alternative Figures Gothic No. 40—42△317. Figure 1, 1107; 2 to 0, 1298. Code word. ZELEH.

1234567890

Matrix Information—24△283. Lower case alphabet, 176 points. Figure 1, .1245; 2 to 0, 1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word. ZADCE. **Also available in two-letter matrices as Metroblack No. 2 with Metrolite No. 2 (24△8); Metrolite No. 2 with Italic (24△50).**

30 POINT

How is one to assess and evalu-
ate any ty abcdefghijklmnopqrs
tuvwxyz 1234567890 ($,.:;'-'?!)

caps not included

ABCDEFGHIJKLMNOPQR
STUVWXYZ&

Alternate Lowercase Gothic No. 40 (30_240) Figure [illegible] Code word ZELEN

1234567890

Matrix Information 30_211 Lower case alphabet, 390 points Figure [illegible] Pc Runs to Wide 7 channel magazine, also lower case to cap channels at 72 channel magazine with caps and figures to Wide 84 channel auxiliary magazine Code word ZADEH

LINOTYPE

36 POINT

How is one to evaluate and
to bcdefghijklmnopqrstuv
wxyz 1234567890 ($.;'-'?!)

caps not included

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&

Alternate Lowercase Gothic No. 40 (36_240) Figure [illegible] Code word ZELAZ

1234567890

Matrix Information 36A117 Lower case alphabet, 465 points [illegible] Wide [illegible] lowercase [illegible] Code word ZADEA

A·P·L

METRO LITE No. 2

42 Point (42% 100%) Lower case alphabet, 541 points. Code word, ZANLA

DODGERS TRIMMED
By Bees in 2 games on
their home field today

48 Point (48% 100%) Lower case alphabet, 714 points. Code word, ZANME

FOUR CHAIRMEN
Have 39 groups on

60 Point (60% 100%) Lower case alphabet, 781 points. Code word, ZANNI

RAILS DROP 7
Points and gain

72 Point (72% 100%) Lower case alphabet, 942 points. Code word, ZANOB

METALS UP
In the early 5

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.

84 Point (84⁄1000") Caps, Figures and Points only Codeword ZEBR

GIVES THIS SAND TIP 4

96 Point (96⁄1000") Caps, Figures and Points only Codeword ZEBS

SIX FOR 5

120 Point (120⁄1000") Caps, Figures and Points only Codeword ZEBY

NEST 16

144 Point (144⁄1000") Caps, Figures and Points only Codeword ZEBU

RIB IN 8

COMPARISON OF SIZES

6 Point (6△436) — Lower case alphabet, 94 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

8 Point (8△516) — Lower case alphabet, 108 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234

10 Point (10△478) — Lower case alphabet, 135 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

12 Point (12△478) — Lower case alphabet, 160 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

14 Point (14△256) — Lower case alphabet, 187 points. Figures, .1107

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234

18 Point, Two-Letter (18△50) — Lower case alphabet, 232 points. Figures, .1107

HOW IS one to assess and evaluate a type face in te 12
HOW IS one to assess and evaluate a type face in te 12

24 Point, Two-Letter (24△50) — Lower case alphabet, 303 points. Figure 1, .1383; 2 to 0, .1937

HOW IS one to assess and evaluate a t 12
HOW IS one to assess and evaluate a t 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!–—ÆŒæœ . . . ()*†‡§¶[]@ ŧƀ %
$£,.:;'-'?!–—ÆŒæœ . . . ()†‡§¶[]@ ŧƀ %*

⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

ALTERNATIVE CHARACTERS

These characters, in Metrolite with Italic, may be substituted for those shown above and regularly supplied.

W e — Special No. 1

A G J M N V W a g v w , ; ' ' — Special No. 6

METROLITE No. 2 with ITALIC

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MA How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£, .:;'-'?!†)*

Matrix Information [illegible] Lower case alphabet, 34 points, Figures [illegible] comma, period and thin space [illegible] decimal [illegible] me Code word: ZIKIZ

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890
($£,.:;'-'?!†)*

Matrix Information [illegible] Lower case alphabet [illegible] Roman character [illegible] pe Code word: ZIKIO

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in*

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information 10△478 Lower case alphabet 135 points Figures 583, comma, period and thin space, 041[5] Runs in 90 channel magazine Codeword: ZIKKU.

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree

12 on 14 point Caslon

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true*

12 on 14 point Caslon

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Pattern and creation of 1,345 Lower case alphabet, 960 points, Ligatures, [illegible] in color at the [illegible] Rules, [illegible] Cursive [illegible] The Code word: ZIKLA

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

(four point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength.*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information 14△25s. Lower case alphabet, 187 points. Figures, 1107; comma, period and thin space, 0553. Runs in 90 channel magazine. Code word, ZIKON.

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How can one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its

HOW IS ONE TO ASSESS AND EVALUATE A TYP

How can one assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

1234567890
1234567890

24 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the *pace-makers in the art of printing* rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)

(one point leaded)

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing *rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their 1234567890 ($,.:;'-'?!)*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUV
ABCDEFGHIJKLMNOPQRSTUV
WXYZ& abcdefghijklmnopqrstuvwxyz
WXYZ& abcdefghijklmnopqrstuvwxyz

Matrix Information 74A50. Lower case alphabet, 303 points. Figure 1, 1383; 2 to 0, 1937. Runs in 7? channel magazine; also in 34 channel Linotype magazine. Code word: ZIKOH

DO YOU KNOW

the difference between a bird, a butterfly, and a banker ? ? ? What famous woman is going to answer 100,000 letters in the next twelve months ? ? ? What 100 people voted they want to do more than anything else in the world ? ? ? Why real red pepper is used in the binding of certain books ? ? ? What reason was given by the Western man who stated his occupation as "fishing through the ice" ? ? ? Where will you undress when you fly across the continent in one of the new sleeping planes ? ? ?

SEE THIS WEEK'S **CARAVAN**

FIFTEEN CENTS

---

13 TO 20 DAY

CRUISE

MEXICO CITY

ALL EXPENSES

$175.

Let this be your year for Mexico. Everybody wants to see this amazing land with its colorful capital 7500 feet up in the clouds. On a Warren trip all expenses are paid including hotel, sightseeing trips and spectacular daylight rail climb through the mountains from Vera Cruz. Two stopovers at fascinating Havana on the Northbound voyage.

APPLY TO ANY TOURIST AGENT, OR TO THE PASSENGER DEPT.

WARREN LINE

PIER 12

COMMERCIAL WORK IN

METRO No. 2



THE CHECHIA

(pronounced shay-shia)

If you are just back from Paris, you are wearing one of these soft, high hats that derive from the Moroccan fez. In satin, or novelty fabrics... in all colors . . . to order only.

FIRST FLOOR

•

WOODMEERSE & MARKLEBAR

FIFTH AND CHAIRS

Illustration, Courtesy Bergdorf-Goodman, N. Y.

SPECIFICATIONS

TOP [illegible] point Metromedium No. 2, 30 point 8 point Metrothin No. 2. *Decoration*, Matrix Slides, 6 point No. 444, 3 point No. 447.

RIGHT [illegible] 14 point Metroblack No. [illegible] point Metrolite No. 2. *Decoration*, Matrix Slides, 3 point No. 425, 12 point No. 649.

LEFT [illegible] 30, 24, 10 and 6 point Metroblack No. 2, 10 and 6 point Metrolite No. 2, 60 point Metromedium No. 2. *Decoration*, Matrix Slides, 1- point No. [illegible], [illegible] point No. 465.

COMPARISON OF SIZES

6 Point (6△312) Lower case alphabet, 86 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave 1234

8 Point (8△384) Lower case alphabet, 96 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234

10 Point (10△384) Lower case alphabet, 120 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

12 Point (12△366) Lower case alphabet, 145 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14△198) Lower case alphabet, 168 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point, Two-Letter (18△6) Lower case alphabet, 215 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type face in term 12

HOW IS one to assess and evaluate a type face in term 12

24 Point, Two-Letter (24△6) Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1798

HOW IS one to assess and evaluate a type 12

HOW IS one to assess and evaluate a type 12

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!– —ÆŒæœ . . . ( ) * † ‡ § ¶ [ ] @ lb %
$£,.:;'-'?!– ÆŒæœ . . . ( ) * † ‡ § ¶ [ ] @ lb %

⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

TWO-LETTER SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Available as an extra, 6 to 14 pt. inclusive

ALTERNATIVE CHARACTERS

These characters, in Metromedium with Metrothin, may be substituted for those shown above and regularly supplied

W e — Special No. 1

A G J M N V W a g v w , ; ' ' — *Two-Letter Metromedium:* 6△300, 8△414, 10△370, 12△308, 14△186, 18△6 (Special No. 6), 24△6 (Special No. 6). *One-Letter Metromedium:* 18△287, 24△205, 30△203, 36△149. *One-Letter Metrothin:* 18△259, 24△275, 30△205, 36△111.

COMPARISON OF SIZES

18 Point Metromedium No. 2 One Letter [illegible]

HOW IS one to assess and evaluate a type face in term 12

24 Point Metromedium No. 2 One Letter [illegible]

HOW IS one to assess and evaluate a typ 12

30 Point Metromedium No. 2 [illegible]

HOW IS one to assess and evalu 12

36 Point Metromedium No. 2 [illegible]

HOW IS one to assess and 12

18 Point Metrothin No. 2 One Letter [illegible]

HOW IS one to assess and evaluate a type face in term 12

24 Point Metrothin No. 2 One Letter [illegible]

HOW IS one to assess and evaluate a type 12

30 Point Metrothin No. 2 [illegible]

HOW IS one to assess and evalu 12

36 Point Metrothin No. 2 [illegible]

HOW IS one to assess and 12

And both weights in A-P-L matrices:

M M M M M

M M M M

METROMEDIUM No. 2  with METROTHIN No. 2

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£, .:;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Matrix Information 6/81. Lower case alphabet, 86 points. Figure 1, .0484 (Regular) or .0346 (Special No. 1); 2 to 0, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZADNA

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness t perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have,**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have,

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£, .:;'-'?!*†

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Alternate Figures Gothic No. 44 with Gothic No. 42 (8/430). Figure 1, .0573; 2 to 0, .0662. Code word, ZIBAV

1234567890 1234567890

Matrix Information 8/428. Lower case alphabet, 96 points. Figure 1, .0553 (Regular) or .0415 (Special No. 1); 2 to 0, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZADPE

METROMEDIUM No. 2  with METROTHIN No. 2

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent**

five point added

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

five points added

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)

Two letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Capitals (Special No. 20) available as an extra

A E F G K M N S W Y A E F G K M N S W Y

Advertising Essay — Gothic No. 41 with Gothic No. 42 (10 & 6 pt.) Figure [illegible] Code word: ZBBU

1234567890 1234567890

Matrix Information — 10/284 Lower case alphabet 120 points. Figure 7 865. Regular 'i' 75. Special No. 7 [illegible] 865. Comma, period and thin space 0346. Rules in 96 Lanston magazine. Code word: ZADSO

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actu-**

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actu-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)

Two-letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Capitals (Special No. 20), available as an extra

A E F G K M N S W Y A E F G K M N S W Y

Alternative Figures. Gothic No. 44 with Gothic No. 42 (12△468). Figure 1, .083; 2 to 0, .0968. Code word, ZIBCA

1234567890 1234567890

Matrix Information. 12△36*. Lower case alphabet, 145 points. Figure 1, .083 (Regular) or .0692 (Special No. 1); 2 to 0, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, ZADTU

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,**

one point added

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

two point added

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)

Two Letter Small Caps available as an extra

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ABCDEFGHIJKLMNOPQRSTUVWXYZ&

Unique Capitals (Special No. [illegible] available as extra)

A E F G K M N S W Y A E F G K M N S W Y

Alternate [illegible] Gothic No. 44 with Gothic No. 42 [illegible] % Code word: ZIBDI

1234567890 1234567890

Matrix dimensional [illegible] Lower case alphabet [illegible] Figure [illegible] Regular [illegible] Special No. [illegible] and thin space, .0454 Reduction [illegible] Code word: ZADUI

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made**

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890 ($,. :;'-'?!)

abcdefghijklmnopqrstuvwxyz 1234567890 ($,. :;'-'?!)

Matrix information: 18△6. Lower case alphabet, 215 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZETUZ.

24 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-
makers in the art of printing **rave over a spe-cific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical desi 1234567890 ($,.:;'-'?!)**

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-
makers in the art of printing rave over a spe-cific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical desi 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, p 1234567890 ($,.:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

ALTERNATIVE FIGURES
Gothic No. 44 (18△375) Figures, .1107. Code word, ZIBID.

1234567890

FOR 72 CHANNEL MAGAZINE
Special No. 7. Figures, .1245

1234567890

Matrix Information: 18△333. Lower case alphabet, 213 points. Figure 1, .0968 (Regular) or .1107 (Special No. 2); 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZACUK. **Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (18△6); Metromedium No. 2 with Italic (18△54).**

LINOTYPE

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of typ 1234567890 ($,.:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternative Figures Gothic No. 44 (24△375) Figure 1, .1383; 2 to 0, .1937. Code word, ZINNU.

1234567890

Matrix Information: 24△285. Lower case alphabet, 278 points. Figure 1, .1107 (Regular) or .166 (Special No. 1); 2 to 0, .166. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZACZA. **Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (24△6); Metromedium No. 2 with Italic (24△54).**

30 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why 1234567890($,.:;'-'?!)

(30 point leaded)

ABCDEFGHJKLMNOPQRSTUW
XYZ abcdefghijklmnopqrstuvwxyz

Alternative Figures Gothic No. 44 (30△280) Figure 1, .1725; 2 to 0, .2421. Code word: ZINPA

1234567890

Matrix Information—30△213. Lower case alphabet .349 points. Figure 1, .1245 (Regular) or .2075 (Special No. 1). 1 to 0, .2027. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADEB.

LINOTYPE

36 POINT

How is one to assess and eval-
uate a type face in terms of its
esthetic 1234567890($,.:;'-'?!)

(36 point leaded)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwxy

Alternative Figures Gothic No. 44 (36△154). Figure 1, .1975; 2 to 0, .1986. Code word: ZINRE

1234567890

(Runs in Wide 34 channel auxiliary magazine only)

Matrix Information—36△119. Lower case alphabet .476 points. Figure 1, .1452 (Regular) or .240 (Special No. 1). Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZADEQ.

42 Point (42/1023) Lower case alphabet, 489 points. Code word ZAKBA

SALE OF FINE DRAPES
Pinch-pleated in lengths
to fit your need in 6 fine

48 Point (48/1023) Lower case alphabet, 559 points. Code word ZAKCE

GEORGIAN TABLES
With leather top $79

60 Point (60/1023) Lower case alphabet, 696 points. Code word ZAKDI

KID GLOVES IN
Plain types and 4

72 Point (72/1023) Lower case alphabet, 851 points. Code word ZAKEB

SEAL COATS
Imported in 12

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.

54 Point 054 Caps, Figures and Punctuation Code 54 for ZEBRA

LINEN SALE BEGINS IN 21

36 Point 036 Lower case alphabet Caps Figures Code 36 for ZEBRA

Net High 38

30 Point 030 Caps, Figures and Punctuation Code 30 for ZEBRA

PEN OF 4

48 Point 048 Lower case alphabet Caps Figures Code 48 for ZEBRA

Grey 59

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, p 1234567890 ($,. : ;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

ALTERNATIVE FIGURES
Gothic No. 39 (18△373) Figure 1, .083; 2 to 0, .1383. Code word, ZELBA.

1234567890

FOR 72 CHANNEL MAGAZINE
Special No. 7 Figures, .1245

1234567890

Matrix Information—18△335. Lower case alphabet, 215 points. Figure 1, .0968 (Regular) or .1107 (Special No. 2); 2 to 0, .1107. Runs in 90 channel magazine. Code word, ZACVE. **Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (18△6).**

LINOTYPE

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type 1234567890 ($,. : ;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternate Figures—Gothic No. 39 (24△315) Figure 1, .1107; 2 to 0, .1798. Code word, ZELCE.

1234567890

Matrix Information—24△287. Lower case alphabet, 270 points. Figure 1, .083 (Regular) or .166 (Special No. 1); 2 to 0, .166. Runs in 72 channel magazine, also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZADBA. **Also available in two-letter matrices as Metromedium No. 2 with Metrothin No. 2 (24△6).**

30 POINT

How is one to assess and evaluate any type face in terms of its esthetic design? Why 1234567890 ($,.:;'-'?!)

ABCDEFGHJKLMNOPQRSTUW
XYZ abcdefghijklmnopqrstuvwxyz

Alternate Figures Gothic No. 30 (30°230) Figure [illegible] Code word: ZELDI

1234567890

Matrix Information 30△215. Lower case alphabet, 339 points. Figure [illegible] Case (Regular or [illegible] Special No. 2 [illegible] 30%. Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 84 channel auxiliary magazine. Code word, ZADEN.

LINOTYPE

36 POINT

How is one to assess and evaluate a type face in terms of its esthetic 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Alternate Figures Gothic No. 30 (30°230) Figure [illegible] Code word: ZEDYI

1234567890

Matrix Information 36A[illegible] Lower case alphabet, [illegible] points. Figure [illegible] Regular or [illegible] Special No. 1 [illegible] 0, 2[illegible] Runs in Wide 72 channel magazine, also lower case in cap channels of 72 channel magazine with caps and figures in Wide 84 channel auxiliary magazine. Code word, ZADIC.

42 Point (14 A 1002) Lower case alphabet, 476 points. Code word, ZACDO.

SALE OF FALL COATS
Many models in size 18 to
choose from and lengths

48 Point (48 A 1002) Lower case alphabet, 544 points. Code word, ZAXHI

VESTEE DRESSES IN
Bright colors only $25

60 Point (20 A 1002) Lower case alphabet, 680 points. Code word, ZAXIX

IMPORTED SILK
Tie bargain at $3

72 Point (24 A 1002) Lower case alphabet, 816 points. Code word, ZACEM

NEW SPRING
Styles with a 16

All-Purpose Linotype matrices are also available in 6, 8, 10, 12, 14, 18, 24, 30 and 36 point sizes.

84 Point 084/1002 Caps, Figures and Points only Code word ZVZUX

RED CAP OF

SILK AND 28

96 Point 096/1002 Caps, Figures and Points only Code word ZVZVO

FOR 3 MEN

120 Point 120/1002 Caps, Figures and Points only Code word ZVYZL

ONE IN 5

144 Point 144/1002 Caps, Figures and Points only Code word ZVZZI

NETS 18

COMPARISON OF SIZES

6 Point (6△364) Lower case alphabet, 86 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave 1234

8 Point (8△494) Lower case alphabet, 97 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 1234

10 Point (10△462) Lower case alphabet, 122 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234

12 Point (12△464) Lower case alphabet, 146 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

14 Point (14△246) Lower case alphabet, 169 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point, Two-Letter (18△54) Lower case alphabet, 209 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12
HOW IS one to assess and evaluate a type face in terms 12

24 Point, Two-Letter (24△54) Lower case alphabet, 275 points. Figure 1, .1383; 2 to 0, .1937

HOW IS one to assess and evaluate a type 12
HOW IS one to assess and evaluate a type 12

18 Point Metromedium No. 2 Italic, One-Letter (18△423) Lower case alphabet, 209 points. Figures, .1107

HOW IS one to assess and evaluate a type face in terms 12

24 Point Metromedium No. 2 Italic, One-Letter (24△371) Lower case alphabet, 275 points. Figure 1, .1383; 2 to 0, .1937

HOW IS one to assess and evaluate a type 12

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$£,.:;'-'?!–'—ÆŒæœ . . . ()*†‡§¶[]@℔%
$£,.:;'-'?!–|—ÆŒæœ . . . ()†‡§¶[]@℔%*

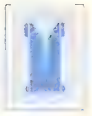
⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

ALTERNATIVE CHARACTERS

These characters, in Metromedium with Italic, may be substituted for those shown above and regularly supplied

W e — Special No. 1

A G J M N V W a g v w , ; ‘ ’ — Special No. 6

METROMEDIUM No. 2  *with ITALIC*

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information: 6 A-Z Lower case alphabet 6 points Figure 4-4-4, comma period and thin space 6 Row 1 of 20 brass rule Code word: ZEZUZ

LINOTYPE

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PAC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information: 8 A-Z Lower case alphabet 8 points Figure 4-4-4, comma period and thin space 8 Row 1 of 20 brass rule Code word: ZEZUZ

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person

(three point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESI
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist,* i.e., *a person*

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information 10△462. Lower case alphabet, 122 points. Figures .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZEZYT

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-

(1000 point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made*

(1000 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!†)*

Matrix Information: 14/246. Lower case alphabet 169 points. Figures, 0968, comma, period and thin space 0484. Runs in 20 channel magazine. Code word: ZUZZO.

18 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. *And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)
abcdefghijklmnopqrstuvwxyz 1234567890 ($,.:;'-'?!)

24 POINT, *Two-Letter*

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? *Good design is always practical de* 1234567890 ($,.:;'-'?!)

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pacemakers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical de *1234567890 ($,.:;'-'?!)*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

Matrix Information 24A54. Lower case alphabet, 275 points. Figure 1, 1383; 2 to 0, 1937. Runs in 72 channel magazine; also lower case, except w, in 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIECI

18 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its e 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information Lowercase alphabet, 12 points. Figure [illegible] Regular [illegible] channel [illegible] ZIXLP. Also available in two-letter matrices as Metromedium No. 2 with Italic (18–54).

LINOTYPE

24 POINT, *One-Letter*

HOW IS ONE TO ASSESS AND EVALUAT
How is one to assess and evaluate a type face in terms of its esthetic design? Why do pace-makers in the art of printing rave over a specific type face? What do they see in it? Why is it so pleasant to their eyes? Good design is always practical de 1234567890 ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information Lowercase alphabet, 12 points. Figure [illegible] Regular [illegible] except [illegible] with caps and [illegible] ZIXLV. Also available in two-letter matrices as Metromedium No. 2 with Italic (24–54).

ADVERTIS

For the A-P-L: Gothics No. 41, 40 and 39 a
available in 18 to 144 point sizes; No. 4
44 and 42 in 18 to 60 point sizes.

GOTHI

1234567890

144 120 96 84 72 60 48 42

GOTHI

1234567890

144 120 96 84 72 60 48 42

GOTHI

1234567890

144 120 96 84 72 60 48 42

GOTHIC No. 4

1234567890123456789012

60 48 36 30 24 18

GOTHIC No. 4

1234567890123456789012

60 48 36 30 24 18

GOTHIC No. 4

1234567890123456789012

60 48 36 30 24 18

NG FIGURES

r the Linotype: Gothics No. 41, 40 and 39 are available in 18 to 42 point zes. (See "Linotype Gothics" for complete showing and full technical information.)

lo. 41



lo. 40



lo. 39



ETROBLACK, 18 to 30 point



△251. Regular position. Figure 1, 166; 2 to .249. For two line 12 point from advertising ure mold. Runs in 34 channel auxiliary maga es. Code word, ZEPDU.

△277. Regular position. Figure 1, 1245; 2 to .1937. For two line 10 point from advertising figure mold. Runs in all auxiliary magazines. Code word, ZAEBU.

18△325. Regular position. Figure 1, 174; 2 to 1.42. For two line 8 point from advertising figure mold. Runs in 90 channel magazine, advertising figure layout and in all auxiliary magazines. Code word, ZADZU.

ETROMEDIUM, 18 to 30 point



△227. Regular position. Figures, .2075. For o line 12 point from advertising figure mold. ns in all auxiliary magazines. Code word, YZO.

△305. Regular position. Figures, .166. For o line 10 point from advertising figure mold. ns in 90 channel magazine, advertising figure layout and in all auxiliary magazines. Code word, ZAYVU.

A-P-L Matrix Information

GOTHIC No. 41

Alternative Figures for Metroblack No. 2

18△1035	ZARUF
24△1035	ZARUL
30△1035	ZARUS
36△1035	ZARUY
42△1035	ZARVA
48△1035	ZARYO
60△1035	ZARZU
72△1035	ZASAB
84△1035	ZECHI
96△1035	ZECIM
120△1035	ZECIT
144△1035	ZECIZ

GOTHIC No. 40

Alternative Figures for Metrolite No. 2

18△1034	ZARJE
24△1034	ZARKI
30△1034	ZARLO
36△1034	ZARMU
42△1034	ZARNA
48△1034	ZAROD
60△1034	ZAROK
72△1034	ZAROR
84△1034	ZECBI
96△1034	ZECCO
120△1034	ZECDU
144△1034	ZECFA

GOTHIC No. 39

Alternative Figures for Metrothin No. 2

18△1033	ZARBA
24△1033	ZARCE
30△1033	ZARDI
36△1033	ZAREB
42△1033	ZAREH
48△1033	ZAREN
60△1033	ZAREV
72△1033	ZARFO
84△1033	ZEBZI
96△1033	ZECAD
120△1033	ZECAK
144△1033	ZECAR

GOTHIC No. 45

Alternative Figures for Metroblack No. 2

18△1071	ZIBSI
24△1071	ZIBTO
30△1071	ZIBUM
36△1071	ZIBUT
48△1071	ZIBUZ
60△1071	ZIBYI

GOTHIC No. 44

Alternative Figures for Metromedium No. 2

18△1070	ZIBOF
24△1070	ZIBOL
30△1070	ZIBOS
36△1070	ZIBOY
48△1070	ZIBPA
60△1070	ZIBRE

GOTHIC No. 42

Alternative Figures for Metrothin No. 2

18△1069	ZIBIK
24△1069	ZIBIR
30△1069	ZIBJA
36△1069	ZIBKE
48△1069	ZIBLI
60△1069	ZIBMO

TWO BOOKS
in
METRO
No. 2

I have looked at thee and ceased not this night. Thy beauty has troubled me. Thy beauty has grievously troubled me, and I have looked at thee overmuch. Nay, but I will look at thee no more. One should not look at anything. Neither at things, nor at people should one look. Only in mirrors is it well to look, for mirrors do but show us masks. Oh! oh! bring wine! I thirst. . . . Salomé, Salomé, let us be as friends. Bethink thee . . . Ah! what would I say? What was't? Ah! I remember it! . . . Salomé,—nay but come nearer to me, I fear thou wilt not —Salomé, thou knowest my white autiful white peacocks, that walk between the myrtles and the tall ir beaks are gilded with gold and they eat are smeared with gold, e stained with purple. When they comes, and the moon shows herens when they spread their tails. y walk between the cypress-trees les, and each has a slave to tend

mer-like and the sun shone through diamond-dripping trees. And to-day I have written from early morning before breakfast until now, eleven at night. I have decided to go to Seward in a few days. It has become necessary to go back to New York very soon. I told Rockwell of this to-day and his eyes have scarcely been dry since. He has reasoned with me and inquired into every detail of the situation. He doesn't want to go to New York nor even to live in the country in the East. There'll be no ocean near nor any warm pond for bathing. And not even the thought that elsewhere he'd have playmates weighs against his love for this spot.

You should see Sir Lancelot now. His clothes are out grown and outworn. They hang in tatters about him. His trousers are burst from the knee to the hip, his overalls that cover them are rags. His shirt is buttonless but for two in front. From above tattered elbows his sleeves hang in ribbons. His hair is long and shaggy; where it hung over his eyes I have cut it off short. But, his fair cheeks are as pink as roses, his eyes are beautiful and blue, his lips are red, and his face glows always with expression. So we don't care a rap for the rest—only Rockwell does! One day after he had regarded for a long time a certain unfortunate photograph of himself in which he looked like an idiot, he said, "Father, I'd like to dress up some day and put on my best clothes and brush my hair,—because I want to see if I really look like I do in this picture." Rockwell loves to look well and it's a real treat for him to dress up. So, that being the case and his tidy nature being so well assured I don't trouble a bit to adorn

Above: A page from the Peter Pauper Press Edition of *Salomé* set in 12 point Metrothin No. 2, 4 point leaded. The rule used here is 3 point Matrix Slide No. 1686. In the original this rule was printed in a third color.

Left: A page from *Wilderness*, designed by Peter Beilenson, published by the Modern Library, set in 8 point Metrolite No. 2, 3 point leaded.

LINOTYPE
NARCISS

NARCISS, the brilliant decorative inline letter designed by Walter Tiemann, one of the foremost modern German designers, has achieved great popularity both in Europe and America in relatively few years. Its sophisticated design and sparkle add lustre to printing in many diverse fields.

For display in periodical advertising and commercial printing it is practically in a class by itself. Linotype Narciss, an exact reproduction of the original face, is available in sizes from 10 to 36 point inclusive, and for the All-Purpose Linotype in 18, 24 and 36 point sizes.

LINOTYPE

Mergenthaler Linotype Company
Brooklyn, New York
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED TORONTO, CANADA
Representatives in the Principal Cities of the World

LINOTYPE NARCISS

COMPARISON OF SIZES

10 Point (10△123) Lower case alphabet, 141 points. Figure 1, .0583; 2 to 0, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic desig 1234

12 Point (12△127) Lower case alphabet, 170 points. Figure 1, .0692; 2 to 0, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its est 1234

14 Point (14△[illegible]) Lower case alphabet, 184 points. Figure 1, .083; 2 to 0, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of 1234

18 Point (18△249) Lower case alphabet, 211 points. Figure 1, .0968; 2 to 0, .1245

HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in t 1234

21 Point (21△[illegible]) Lower case alphabet, 262 points. Figure 1, .1107; 2 to 0, .1383

HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a typ 1234

24 Point (24△211) Lower case alphabet, 305 points. Figure 1, .1245; 2 to 0, .166

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluat 1234

30 Point (30△159) Lower case alphabet, 353 points. Figure 1, .1383; 2 to 0, .1798

HOW IS one to assess and e 1234

36 Point (36△89) Lower case alphabet, 414 points. Figure 1, .166; 2 to 0, .2352

HOW IS one to assess 1234

LIST OF CHARACTERS IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzfiflffffiffl
1234567890$£,.:;?!¿''"*†‡§¶()[]℔@%‰
— ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE NARCISS

10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace=makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type de=sign is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$1 ,.:;'=?!*†‡§"|) 1234567890

Matrix Information: [illegible] Lowercase alphabet [illegible] Uppercase [illegible] 0346. Runs in 9/6 channel machine. Code word: MASY

LINOTYPE

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace=makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super=latively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its ex=cellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$1.,.:;'=?!*†‡§"|) 12345678

Matrix Information: [illegible] Lowercase alphabet [illegible] Uppercase [illegible] 0346. Runs in 9/6 channel machine. Code word: MASY

LINOTYPE NARCISS

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace=makers in the art of print=ing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good de=sign is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per=form its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy 1234567890

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'=-'?!*†‡§¶)

Matrix Information — 14A85. Lower case alphabet 184 points. Figure 1, .0983; 2 to 0, .1968; comma, .0610; period, .0485; thin space, .0484. Runs in 90 channel magazine. Code word, MAUR

TRADE LINOTYPE MARK

18 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace=makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always prac=tical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of ($,.:;'=-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890

Matrix Information — 18A243. Lower case alphabet, 211 points. Figure 1, .0985; 2 to 0, .1345. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 16 point alignment. Code word, MAUZ.

LINOTYPE NARCISS

21 POINT

HOW IS ONE TO ASSESS AND EVALUA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace=makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al= ways practical design. And what they see

one point added

Matrix Information — 7 Lowercase alphabet, 20 points, Figure 1, 12 to pi, 1863 Ems, 2 channels, lowercase, also lowercase, except m and w, in cap channels of 9 channel magazine with caps and figures in 5 channel auxiliary magazine. 18 point alignment. Code word: MAVE

TRADE LINOTYPE MARK

21 POINT

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic de= sign? Why do the pace=makers in the art of printing rave over a specific face of type? What do they see i abc defghijklmnopqrstuvwxyz ($,.:;'=?!)

one point added

ABCDEFGHIJKLMNOPQRST
UVWXYZ& 1234567890

Matrix Information — 7 Lowercase alphabet, 20 points, Figure 1, 12 to pi, 1863 Ems, 2 channels, lowercase, also lowercase, except m and w, in cap channels of 9 channel magazine with caps and figures in 5 channel auxiliary magazine. 18 point alignment. Code word: MAVE

LINOTYPE NARCISS

30 POINT

How is one to assess and evaluate any type face in terms of its es= thetic design? Why do the pace= makers in the printing art rave over specific type faces? What

(two point leaded)

Matrix Information. 30-15y. Lower case alphabet 353 points. Figure 1, 1383; 2 to 0, .1798. Runs in Wide 72 channel magazine; also lower case in cap channels of 75 channel magazine with caps and figures in Wide 34 channel auxiliary magazine 18 point alignment. Code word, MAXO.

TRADE LINOTYPE MARK

36 POINT

How is one to evaluate and assess type faces in terms of their esthetic design? Why do the p abcdefghijklmnop qrstuvwxyz ($,.:;'=?!) 12345

(two point leaded)

ABCDEFGHIJKLMNO PQRSTUVWXYZ&

Matrix Information. 36-15y. Lower case alphabet 414 points. Figure 1, 1661; 2 1 to 0, .2353. Runs in Wide 72 channel magazine and in Wide 34 channel auxiliary magazine 14 point alignment. Code word, MAYB.

The Honor of Your Presence is Requested at a

PRIVATE SHOWING

of

ORIGINAL PARIS MODELS

GOWNS · COATS · WRAPS

FURS and HATS

on

TUESDAY, SEPTEMBER the 14th

PHILLIP NELSON & COMPAN
SIXTY-FOUR FIFTH AVENUE

PRICE
$1.98
TAX INCLUDED

Top. Invitation set in 14, [illegible] and 18 point Narciss, with [illegible] and 24 point Ornamented Bold No. 3. Decoration 7 point G-13, and 2 point Matrix Slide B-3.

Top, Right. Text set in 24 and 36 point Narciss, with 6 point Garamond Bold No. 3. Decoration 6 point Matrix Slide No. 740.

Right. Advertisement, set in 12, 14 and 30 point Narciss with 14 and 24 point Cushion Old Face. Decoration 12 point G-52 R and L, and 6 point Matrix Slides Nos. 14 and 15.

Natural Italian Gardens

A place for refined folks to dance and dine, excellent service, the very finest cuisine. There are three hundred seats in the dining-room and in addition to this there are ten private rooms for gatherings that desire exclusiveness.

HOTEL BROMMEL
Bleecker and Canal Streets
FRANK LEE, Manager

Above. Display and [illegible] set in 30 [illegible] 24 and 30 point Narciss. Decoration: 12 point G-52 L.

The Everlasting Charm
of

COLONIAL FURNITURE

No vogue of the moment will ever rival the lasting appeal of Early American Furniture. Its dignity and richness, its simple artistic beauty and sincerity, set it apart from any modern style and therein lies the popularity. We would like to have the pleasure of meeting you personally at our show rooms, where a complete display of Colonial furnishings are shown.

COLONIAL FURNITURE CO.
345 Mountview Avenue · Boston

PACIFIC NAVIGATION COMPANY

AGENTS AT
TEN DORCHESTER AVENUE
BOSTON, MASS.
FIFTY-FOUR MAIN STREET
PORTLAND, MAINE
SIXTY-ONE BEACH STREET
LOS ANGELES, CAL.

STRAW HATS

A HAT MAY complement the natural distinction of a well-formed head.

We have garnered a collection of hats which every gentleman will recognize as his by right of fine workmanship and of design . . . and in pro-

NEW BOOKS

FROM THE SHELVES OF
THE BANCASTER HOUSE
BOOKSHOP

B H
BOOK SHOP

1937

JEWELRY LIVES FOREVER

MOST BEAUTY PASSES like a flower—it has its moment of fragrance and is gone.

The gem lives on forever—a symbol of immortal loveliness and personality.

Never before have gems been so discreetly and perfectly mounted as at the present time. In this crowning hour of the jeweler's art, we invite you to view our assemblage of gem pieces and pearl necklaces.

JOHNSON & COMPANY
NEW YORK, N.Y.

Top: Letterhead, set in 24 point Narciss, with 10 point Garamond Bold No. 3 Special Two-Letter Small Caps. Decoration: Linotype rule and borders.

Center Left: Card, set in 30 point Narciss, with 12 point Garamond Bold No. 3. Decoration: 6 point Matrix Slides Nos. 1606 and 1716.

Center Right: Catalog cover, set in 24, 30 and 36 point Narciss, 14 point Garamond Bold No. 3 and 10 point Garamond Bold No. 3 Special Two-Letter Small Caps. Decoration: Linotype rule and borders, with 4 point Matrix Slide Brace No. 4143.

Left: Advertisement, set in 12, 18, 24 and 30 point Narciss, with 14 point Garamond No. 3. Decoration: 8 point No. 423, and 2 point Matrix Slide No. 404.


NUMBER
ONE
SERIES
With ITALIC and SMALL CAPS

5½ Point No. 1 with Italic and Small Caps (5½△4) Lower case alphabet, 89 points. Figures, .050

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of VB

6 Point No. 1 with Italic and Small Caps (6△2) Lower case alphabet, 101 points. Figures, .056

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers VB

7 Point No. 1 with Italic and Small Caps (7△4) Lower case alphabet, 107 points. Figures, .059

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma VB

8 Point No. 1 with Italic and Small Caps (Low, 8△98; High, 8△10) Lower case alphabet, 116 points. Figures, .059

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the VB
Made with high and low alignments

9 Point No. 1 with Italic and Small Caps (9△44) Lower case alphabet, 127 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why d 12
How is one to assess and evaluate a type face in terms of its esthetic design? Why d VB

10 Point No. 1 with Italic and Small Caps (10△10) Lower case alphabet, 134 points. Figures, .070

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? 12
How is one to assess and evaluate a type face in terms of its esthetic design? VB

11 Point No. 1 with Italic and Small Caps (11△2) Lower case alphabet, 144 points. Figures, .077

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic desig 12
How is one to assess and evaluate a type face in terms of its esthetic desig VB

12 Point No. 1 with Italic and Small Caps (12△2) Lower case alphabet, 162 points. Figures, .084

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthe 12
How is one to assess and evaluate a type face in terms of its esthe VB

TRADE LINOTYPE MARK

List of Characters in Two-Letter Fonts *with Italic* and Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,. : ; ? ! (|) * ‘ ’ - — Æ Œ ﬦ & £ $ . . . fi fl ff ffi ffl æ œ
,. S *; ? !* A I Q O ‘ ’ - — *Æ Œ ﬦ* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U *& : ( ) fl ffi ffl $ æ œ 67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ % † ‡ § ¶ – [ ]

» » » » » NUMBER ONE SERIES « « « « 5½ POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiffffffl 1234567890($£,.:;'-'?!†)*

Matrix Information. 5½-¿4. Length of lower case alphabet, 8[illegible] points. Figures, [illegible] Will run in [illegible] channel layout. Code word, MEAN.

TRADE LINOTYPE MARK

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
[illegible]

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak-
[illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiffffffl 1234567890($£,.:;'-'?!†)*

Matrix Information. 6A2. Length of lower case alphabet, 101 points. Figures, 0[illegible] Will run [illegible] Code word, MEAN.

7 » » » » NUMBER ONE SERIES « « « « «

POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHET DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions:

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?! †)*

Matrix Information—7△4—Length of lower case alphabet, 107 points. Figures, .059. Will run in 90 channel layout. Code word, MEBU.

» » » » » NUMBER ONE SERIES « « « « 8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890(&[.,:;'"?!-])
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890(&[.,:;'"?!-])

Matrix Information: Hook Allowance .[illegible], Low Allowance .[illegible] [illegible]

Will run in 9 Channel Layout; Code words, Hook Allowance, MLCY; Low Allowance, MLLP

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890(\$£„.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890(\$£„.:;'-'?! †)

Matrix Information: 9△44. Length of lower case alphabet, 127 points. Figures, .0622. Will run in 90 channel layout. Code word, MEIX.

» » » » » NUMBER ONE SERIES « « « « 10 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(10 point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of

(10 pt)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!*†)

abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890($£,.:;'-'?!†)*

Matrix information: Length of lowercase alphabet, 134 points. Figure [illegible] WE [illegible] standard [illegible] world, MENA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiffffffiffl 1234567890(\$£„.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiffffffiffl 1234567890(\$£„.:;'-'?! †)

Matrix Information 11△3. Length of lower case alphabet, 144 points. Figures, .077. Will run in 90 channel layout. Code word, MEOR.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a*

(12-point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

(solid)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfifl ffffiffl 1234567890($£,.:;'-'?!*†)
abcdefghijklmnopqrstuvwxyzfiffl ffffiffl 1234567890($£,.:;'-'?! †)

Matrix Information: 12-2-2. Length of lower case alphabet, 102 points. Ems mos. 9-4. Wt [illegible] MEOZ.

BOLD FACE NUMBER 2

6 Point No. 1 with Bold Face No. 2 (6△12) Lower case alphabet, 105 points. Figures, .0484

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

Will run in 90 channel layout. Code word, MEPE

7 Point No. 1 with Bold Face No. 2 (7△90) Lower case alphabet, 107 points. Figures, .059

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

Will run in 90 channel layout. Code word, MEQI

8 Point No. 1 with Bold Face No. 2 (8△194) Lower case alphabet, 116 points. Figures, .059

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your

Will run in 90 channel layout. Code word, MERO

OTHER COMBINATIONS

5½ Point No. 1 with Clarendon No. 1 (5½△8) Lower case alphabet, 91 points. Figures, .046

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that,

Will run in 90 channel layout. Code word, METY

7 Point No. 1 with Gothic No. 4 (7△42) Lower case alphabet, 108 points. Figures, .0593

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

Will run in 90 channel layout. Code word, MEUS

8 Point No. 1 with Title No. 2 (8△192) Lower case alphabet, 122 points. Figures, .0692

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any

Will run in 90 channel layout. Code word, MEVA

11 Point No. 1 with Century Bold (11△72) Lower case alphabet, 144 points. Figures, .0761

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good

Will run in 90 channel layout. Code word, MESU

NUMBER
SIXTEEN

with *Italic* and SMALL CAPS
and Combinations

A MODERN FACE that clearly shows its derivation from Bodoni and yet sufficiently different to have a distinct flavor of its own. Number 16 is typical of a style that has long been popular in France and has been used to good effect on books that called for a subtle suggestion of the modern French atmosphere. It is also used on a number of periodicals and is often a happy compromise between the somewhat cold severity of Bodoni and the more easy informality of Scotch.

MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World

TRADE LINOTYPE MARK

NUMBER SIXTEEN

COMPARISON OF SIZES

6 Point (6△72) Lower case alphabet, 105 points. Figures, .0519

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m VBCD

7 Point (7△60) Lower case alphabet, 117 points. Figures, .0593

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

8 Point (8△54) Lower case alphabet, 128 points. Figures, .0667

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

9 Point (9△42) Lower case alphabet, 139 points. Figures, .0742

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT
How is one to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic des VBCD

10 Point (10△48) Lower case alphabet, 149 points. Figures, .0742

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its estheti VBCD

12 Point (12△40) Lower case alphabet, 175 points. Figures, .089

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its 1234
HOW IS ONE to assess and evaluate a type face in terms of VBCD

14 Point (14△14) Lower case alphabet, 204 points. Figures, .1038

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in t VBCD

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ‘ ’ - – *Æ Œ ﬧ* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U *& : ( ) fl ffi ffl $ æ œ 67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ % † ‡ § ¶ – [ ]

NUMBER SIXTEEN with Century Bold

COMPARISON OF SIZES

6 Point (6△110)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

7 Point (7△90)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

8 Point (8△78)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

9 Point (9△70)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234

10 Point (10△62)

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

12 Point (12△56)

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234

14 Point (14△36)

HOW IS ONE to assess and evaluate a type face in 1234
HOW IS ONE to assess and evaluate a type face in 1234

MATRIX INFORMATION

6△110. Lower case alphabet, 264 points. Figures, .484; comma, period and thin space, .077. Runs in 90 channel magazine. Code word, MOWY.

7△90. Lower case alphabet, 324 points. Figures, .635; comma, period and thin space, .077. Runs in 90 channel magazine. Code word, MOXA.

8△78. Lower case alphabet, 378 points. Figures, .0792; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, MOYF.

9△70. Lower case alphabet, 432 points. Figures, .0792; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, MOZE.

10△116. Lower case alphabet, 145 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, MUAR.

12△70. Lower case alphabet, 168 points. Figures, .0899; comma, period and thin space, .0449. Runs in 90 channel magazine. Code word, MUAZ.

14△36. Lower case alphabet, 204 points. Figures, .2695; comma, period and thin space, .0337. Runs in 90 channel magazine. Code word, MUBE.

TRADE LINOTYPE MARK

LIST OF CHARACTERS IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) * ‘ ’ - — . . . fb & £ $
, . : ; ? ! ( ) * ‘ ’ - — . . . fb & £ $

1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]
1/8 1/4 3/8 1/2 5/8 3/4 7/8 @ % † ‡ § ¶ – [ ]

Æ Œ æ œ fi fl ff ffi ffl
Æ Œ æ œ fi fl ff ffi ffl

NUMBER SIXTEEN

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of

(one point leaded)

Matrix Information: 6△62. Lower case alphabet, 105 points. Figures, .0514; comma, period and thin space, .0297. Runs in 90 channel magazine. Code word, MOOT.

---

7 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may

(one point leaded)

Matrix Information: 7△6. Lower case alphabet, 117 points. Figures, 0593; comma, period and thin space, .0297. Runs in 90 channel magazine. Code word, MOQA.

---

8 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflff ffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8△54. Lower case alphabet, 128 points. Figures .0667; comma, period and thin space, .0334. Runs in 90 channel magazine. Code word, MOSI.

NUMBER SIXTEEN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT

9 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type?*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †) 1234567890

Matrix Information: 9/11. Lower case alphabet, 12½ points. Figures, 0742; comma, period and thin space, 0571. Ran in 20 channel magazine. Code word, MOTO.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS

10 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 10/13. Lower case alphabet, 12½ points. Figures, 0742; comma, period and thin space, [illegible]. Ran in 20 channel magazine. Code word, MOTO.

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£:;'-'?*†‡§¶) 12345678
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£:;'-'? §) 12345678

Matrix Information. 12^40. Lower case alphabet, 177 points. Figures, .089; comma, period and thin space, .0447. Runs in 90 channel magazine. Code word, MOUV.

---

14 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£:;'-'?*†) 123
abcdefghijklmnopqrstuvwxyzfiflffffiffl (\$£:;'-'? †) 123

Matrix Information. 14^14. Lower case alphabet, 204 points. Figures, .1038; comma, period and thin space, .0519. Runs in 90 channel magazine. Code word, MOVU.

TRADE **LINOTYPE** MARK

Number 21

A CLEAR, LEGIBLE MODERN FACE
FOR TEXT BOOK AND PERIODICAL
USE IN SEVEN USEFUL SIZES WITH
ITALIC AND SMALL CAPS

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World

6 Point (6△150) Lower case alphabet, 90 points. Figures, .0415
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art o 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VBCD

7 Point (7△66) Lower case alphabet, 106 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

7 Point-B (7△152) Lower case alphabet, 106 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

8 Point (8△214) Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the p VBCD

9 Point (9△60) Lower case alphabet, 116 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do t VBCD

10 Point (10△186) Lower case alphabet, 130 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design VBCD

11 Point (11△56) Lower case alphabet, 142 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
How is one to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD

12 Point (12△262) Lower case alphabet, 155 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthet 1234
HOW IS ONE to assess and evaluate a type face in terms of its est VBCD

TRADE LINOTYPE MARK

7 POINT SIZE ALSO MADE IN COMBINATION WITH GOTHIC NO. 4

7 Point No. 21 with Gothic No. 4 (7△102) Lower case alphabet, 104 points. Figures, .049
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ
, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ħ ð & £ $ . . . fi fl ff ffi ffl æ œ
, . s ; ? ! A I Q O ‘ ’ - — *Æ Œ ħ* N £ P L . . . *fi* Y *ff* W M K H
12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U & : ( ) *fl ffi ffl $ æ œ* *67890*
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ % † ‡ § ¶ – [ ]

SPECIAL NO. 3 FIGURES

6 Point. Size, .0484 1234567890
7 Point. Size, .0553 1234567890
8 Point. Size, .0553 1234567890
10 Point. Size, .0692 1234567890
May be substituted for regular figures or ordered extra

SIX POINT, WITH ITALIC AND SMALL CAPS

Number 21

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

Matrix Information 6/4170 Lower case alphabet, 90 points. Figures, .041"; comma, period and thin space, 0'-7". Runs in 6-channel magazine. Code word: MUGY

LINOTYPE

SEVEN POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

Matrix Information 7/5170 Lower case alphabet, 100 points. Figures, .041"; comma, period and thin space, 0'-7". Runs in 6-channel magazine. Code word: MUIC.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 7△152. Lower case alphabet, 106 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZAHHI. Note: This face is the same as 7 Point No. 21, but has a redesigned italic.

TRADE LINOTYPE MARK

EIGHT POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A S

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a
(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out
(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8△214. Lower case alphabet, 110 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, MUOD.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And

(six point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffiffifl (&£...:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffiffifl (&£...:;'-'?!†‡§¶) 1234567890*

Matrix Information: [illegible] were set in 9-point Helvetica Linotype, [illegible] printed on Mohawk Superfine Text from Mohawk Paper Mills, Inc., Cleveland, Ohio. Printed by Cleveland Printing Co., Cleveland, Ohio. Bound by Cleveland Bookbinding Co., Cleveland, Ohio. Typography and design by Jerry Kelly, Cleveland, Ohio. Published by The Chapel Hill Press, Chapel Hill, North Carolina. Copyright © 1983 by The Chapel Hill Press, Inc. Printed in the United States of America. ISBN 0-[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is al-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 10△186. Lower case alphabet, 130 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, MURA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN TH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extrane-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

(Text 11 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information 11A56. Lower case alphabet, 142 points. Figures, 07e1, comma, period and thin space, 13s. Runs in 20 channel magazine. Code word, MUSE.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written pat-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,..: ;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,..: ;'-'?! †‡§¶) 1234567890

Matrix Information: 12△262. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word, MUTI.

OLD STYLE NO. 1

TRADE LINOTYPE MARK

OLD STYLE NO. 1, one of the early Linotype faces, is still extremely popular with publishers, printers and trade composition plants. Although it is primarily a book face, it has been used for periodicals and a miscellany of job printing quite successfully.

The design is of English origin, and was extremely popular with the MacKellar, Smiths and Jordan foundry. It has the simplicity and freedom from "frills" characteristic of the better English old styles just prior to the introduction of the modern letter.

As a body type, Old Style No. 1 brings an even-textured page and may be read with maximum comfort and ease. For display purposes Caslon Old Face and the related series of Linotype Caslon decorative material will be found an excellent combination, or Linotype Narciss may be used to advantage as in this folder. The following pages show the size range of Old Style No. 1—5 to 18 point inclusive, and also indicate the variety of faces with which Old Style No. 1 is combined in two-letter matrices.

MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y. CHICAGO SAN FRANCISCO NEW ORLEANS CANADIAN LINOTYPE, LIMITED, TORONTO

Old Style No. 1 with Italic and Small Caps

5 Point Old Style No. 1 with Italic and Small Caps (5△30) — Lower case alphabet, 83 points. Figures, .0415

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print VB

6 Point Old Style No. 1 with Italic and Small Caps (6△8) — Lower case alphabet, 91 points. Figures, .050

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the a VB

7 Point Old Style No. 1 with Italic and Small Caps (7△14) — Lower case alphabet, 101 points. Figures, .056

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VB

8 Point Old Style No. 1 with Italic and Small Caps (8△30) — Lower case alphabet, 109 points. Figures, .056

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace VB

9 Point Old Style No. 1 with Italic and Small Caps (9△2) — Lower case alphabet, 118 points. Figures, .063

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do VB

10 Point Old Style No. 1 with Italic and Small Caps (10△6) — Lower case alphabet, 127 points. Figures, .070

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VB

11 Point Old Style No. 1 with Italic and Small Caps (11△4) — Lower case alphabet, 135 points. Figures, .077

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 12
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig VB

12 Point Old Style No. 1 with Italic and Small Caps (12△4) — Lower case alphabet, 150 points. Figures, .084

HOW IS ONE to assess and evaluate a type face in terms of its esthet 12
HOW IS ONE to assess and evaluate a type face in terms of its esthet VB

14 Point Old Style No. 1 with Italic and Small Caps (14△76) — Lower case alphabet, 178 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms o 12
HOW IS ONE to assess and evaluate a type face in terms o VB

18 Point Old Style No. 1 (18△79) — Lower case alphabet, 195 points. Figures, .1107

HOW IS one to assess and evaluate a type face in ter 12

List of Characters in Two-Letter Fonts

with Italic and SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

,. : ; ? ! ( ) * ' ' - — Æ Œ fb & £ $ . . . fi fl ff ffi ffl æ œ
,. : ; ? ! A I Q O ' ' - — *Æ Œ fb* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 *v & : ( ) fl ffi ffl $ æ œ* *67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ X Z & Æ Œ @ ℅ † ‡ § ¶ – [ ]

Italic Logotypes

Ta Te To Ta Te To Ta Te To
FA PA TA TA WA YA

Supplied on Special Order

Old Style Figures

1234567890

Made for all sizes and will be substituted for those regularly furnished with a font, if so ordered, or may be added as an extra

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most*

(solid)

5 POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information—5-point Length of lower case alphabet, 33 picas Caps and 12-point, 12 picas; figures, 6/7; 12-point space, 041. Will run in 90 channel layout. Code word: ZAHLA

LINOTYPE

5 point Old Style No. 1 with Cheltenham Bold

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use—by a person, moreover, who was an art-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see

with Cheltenham Bold

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890

Matrix Information—5-point Length of lower case alphabet, 33 picas Caps and 12-point, 12 picas; figures, 6/7; 12-point space, 041. Will run in 90 channel layout. Code word: NLOI

Old Style No. 1

6 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TY

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 6/8. Length of lower case alphabet, 91 points. Comma, period and thin space, .028; figures, .050; figure space, .050. Will run in 90 channel layout. Code word, NABU. Also made in combination with Antique No. 1, Title No. 1, Title No. 2 and Cheltenham Bold.

TRADE LINOTYPE MARK

7 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 7△14. Length of lower case alphabet, 101 points. Comma, period and thin space, .028; figures, .056; figure space, .056. Will run in 90 channel layout. Code word, NACY. Also made in combination with Antique No. 1.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
THETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RA

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

8
POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!†)1234567890*

Matrix Intercharacter [illegible] space, .056. Will run in 90 channel layout. Code word, NAEP. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave

9
POINT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!†)1234567890*

Matrix Intercharacter [illegible] space, .063. Will run in 90 channel layout. Code word, NAIX. Also made in combination with Antique No. 1.

Old Style No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?

10 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of materi-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 10△6. Length of lower case alphabet, 127 points. Comma, period and thin space, .035; figures, .070; figure space, .070. Will run in 90 channel layout. Code word, NANA. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
MS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE

11
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is

(two point leaded and set)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †)1234567890

Matrix International 11/13 Lowercase alphabet [illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-M

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

12 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*†) 1234567890
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?! †) 1234567890

Matrix Information: 12△4. Length of lower case alphabet, 150 points. Comma, period and thin space, .042; figures, .084; figure space, .084. Will run in 90 channel layout. Code word, NAOZ. Also made in combination with Antique No. 1, Antique No. 1 Italic, Title No. 1, Title No. 2 and Cheltenham Bold.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I

14
POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz1234567(\$£,.:;'-'?!*†)1234567
abcdefghijklmnopqrstuvwxyz1234567(\$£,.:;'-'?! †)1234567

Matrix Information—14,576 Length of lower case alphabet—57 units—Counts per line and line space—Set, 12 ems—Type space, 168 picas—Will run on 8-channel layout Code word, NAPI—Also made in a format to work with Autoline No. 1 the No. and Cheltenham Bold

Old Style No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D

18 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz1234567890($£,.:;'-'?!*†)

Matrix Information: 18△79. Length of lower case alphabet, 195 points. Comma, period and thin space, .0553; figures, .1107; figure space, .1107. Will run in 90 channel layout. Code word, NAQI.

TRADE LINOTYPE MARK

Ronaldson Conversion

¶ *To convert* Old Style No. 1 *fonts to* Ronaldson, *in sizes from* 6 *to* 14 *point, it is merely necessary to change these characters listed:*

C E F G L S T Æ Œ 3 5 6 7 . : 9 æ œ ct
C E F G L S T Æ Œ C E F G L S T Æ Œ ct

¶ *These characters will be substituted for those regularly supplied with* Old Style No. 1 *fonts, in which case the face is known as* Ronaldson No. 1, *or they may be added to the regular* Old Style No. 1 *sets as an extra, thus making available two faces at practically the cost of one. The comparison matter below shows the change:*

10 POINT OLD STYLE NO. 1

THE MOST DELIGHTFUL FEATURE of New Haven is the green with the three old churches which form a beautiful composition, and curiously enough the Gothic Episcopal Church was built at the same time as its two classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers

10 POINT RONALDSON NO. 1

THE MOST DELIGHTFUL FEATURE of New Haven is the green with the three old churches which form a beautiful composition, and curiously enough the Gothic Episcopal Church was built at the same time as its two classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

Antique No. 1
6, 7, 8, 9, 10, 11, 12 and 14 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good

Antique No. 1 Italic
8, 10 and 12 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its

Title No. 1
6, 8, 10 and 12 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

Title No. 2
6, 8, 10, 12 and 14 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair

Cheltenham Bold
5, 6, 8, 10, 12 and 14 point

How different from the traditional conception is the relationship which expediency has brought about between the Government and its citizens. Every act of our lives: what we eat or drink, or do, or buy, has been the subject of some form of governmental adjustment. Our banks, the issuance of securities, insurance, and the production of many raw materials have been placed under the Government's protecting hand for the benefit of the whole. And, at the moment through which we are passing, the establishment of vast temporary agencies to build up credit, lend money, provide work, create opportunity, or control production has made the function of Government an all-pervasive influence.

To think through these complicated interrelationships, individual, national, and international, so that civilization may proceed upon orderly and smoothly adjusting lines is a staggering but compelling problem, too great perhaps for any one group or any one time to hope with any degree of reason wholly to solve. And yet inroads into this vast territory, a little way here, a little way there, must be made; and thinking men and women, freed from the barriers of prejudice and unshackled by traditionalism, will, and indeed must, point the way. The philosophy of economics in its largest sense and its broadest view is a challenge which must be met.

A glance at other fields of accomplishment may n
place. Three centuries ago there began an era of ad
the physical sciences which was destined to unshac
of scientists once and for all. Though Galileo was c
by the Inquisition for upholding the heretical view
that the earth revolved about the sun, the world gr
new conceptions of the universe and built much of i
knowledge upon the foundation laid by these stead
after truth. Step by step, little by little, the vast field
known was explored by physicist after physicist. E
day we have seen the physical phenomena of the uni
preted in a new and wholly different light. Man's r

ABOVE: This text is from *The Obligation of Universities to the Social Order,* published by New York University Press. Set in 11 point Old Style No. 1, one point leaded. Decoration: Matrix Slides 6 point No. 504, 2 point No. 403; Caslon Border Matrices, 6 point No. 96-A, 96-B.

RIGHT: Set in 9 point Old Style No. 1, leaded; 24 point A-P-L. Caslon Old Face Italic; 14 point Old Style No. 1 italic and small caps. Initial letter, 42 point Caslon Old Face A-P-L.

TRADE LINOTYPE MARK

OLD STYLE NO. 1

9 & 11 point

The Story of the Caxton Types

CHAPTER I

PERHAPS no part of the typographic art is hidden in more complete darkness than the early manufacture of the types. Considerable secrecy no doubt accompanied all the operations of the first printers, and was maintained down to a comparatively late period. Moreover, it was but natural that the results of the new art should hold a more prominent place in men's minds than the process by which those results were produced, and therefore, although printers and printing were often mentioned, we find nothing concerning the mechanical part of type-founding anterior to that curious little book of trades, with illustration by Jost Amman, which was issued at Frankfort in 1568. The author, in the few lines which accompanied the illustration, omits all reference to the process, but, from the wood-cut of the "Schriftgiesser" and his tools, we shall have occasion

LINOTYPE

OLD STYLE No. 3

Old Style No. 3 has been one of the most useful Linotype book and periodical faces for more than three decades. Historically it stems from Bruce Old Style No. 20, a face that was exceedingly popular in the days of hand setting. Its simplicity of design, compact fitting, and smooth, even color, recommend it for a wide variety of work.

The face is remarkably legible, both in roman and italic, and will be found quite useful and easy to read. In character count Old Style No. 3 is just a trifle less in length than Linotype Old Style No. 7; its weight of line or color is just between that of Old Style No. 7 and Old Style No. 1.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO
REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

LINOTYPE

COMPARISON OF SIZES

6 Point Old Style No. 3 with Italic and Small Caps (6△102) Lower case alphabet, 90 points. Figures, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the ar VBCD

8 Point Old Style No. 3 with Italic and Small Caps (8△116) Lower case alphabet, 102 points. Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace- VBCD

10 Point Old Style No. 3 with Italic and Small Caps (10△98) Lower case alphabet, 120 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see i 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why VBCD

12 Point Old Style No. 3 with Italic and Small Caps (12△96) Lower case alphabet, 143 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face o 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

TRADE LINOTYPE MARK

LIST OF CHARACTERS

In Two-Letter Fonts with Italic and Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! (|) * ‘ ’ - — Æ Œ ﬧ & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ‘ ’ - — *Æ Œ ﬧ* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890
12345 U *& : ( ) fl ffi ffl $ æ œ* *67890*

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ @ % † ‡ § ¶ – [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

Made in all point sizes and will be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

OLD STYLE No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO T

SIX POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces than can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes: "old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with these structural differences is desirable if you are to have peace in the type family. For, while members of one group are able to interchange freely and peaceably among themselves, if you try to put them both into

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fit-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiffffffl1234567890($£.,:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiffffffl1234567890($£.,:;'-'?!†)1234567890*

Matter Information NIEZ

OLD STYLE No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

EIGHT POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?! †)1234567890

Matrix Information: 8△116. Length of lower case alphabet, 102 points. Figures, .0553. Will run in 90 channel layout. Code word, NIFY.

OLD STYLE No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRIN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right

TEN POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!*†)1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567890($£,.:;'-'?!†)1234567890*

OLD STYLE No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

TWELVE POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligra-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678($£,.:;'-'?!*†)12345678
abcdefghijklmnopqrstuvwxyzfiflffffiffl12345678($£,.:;'-'?! †)12345678

Matrix Information—12F-9. Length of lower case alphabet, 147 points. Figures, 083. Will run in 90 channel layout. Code word, NIQA

OLD STYLE No. 7

An Exceptionally Legible Modernized Old Style

Linotype Old Style No. 7 is largely based upon a face cut by the Bruce Foundry in the early seventies. This Bruce face, in turn, appears to have followed in all essentials the details of a face designed and cut some years before by Messers. Miller & Richard, the celebrated Edinburgh type founders.

For years, Old Style No. 7 has been one of the most popular Linotype book and periodical faces—a tribute of continued usefulness due, in no small measure, to the splendid, even color of the type, its uncommon legibility, as well as its compact fitting and maximum word count.

The slight degree of contrast between thick and thin strokes of the individual letters and an entire absence of hair-lines, make Old Style No. 7 an unusually easy face to print on almost any kind of stock. Eleven closely-graded sizes are available, from 6 to 24 point inclusive. These are shown on following pages.

LINOTYPE

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

6 Point (6△54) Lower case alphabet, 85 points. Figures, .0484
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri VBCD

7 Point (7△90) Lower case alphabet, 95 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t VBCD

8 Point (8△212) Lower case alphabet, 104 points. Figures, .0553
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak VBCD

9 Point (9△62) Lower case alphabet, 112 points. Figures, .0622
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

10 Point (10△184) Lower case alphabet, 122 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do 1234
How is one to assess and evaluate a type face in terms of its esthetic design? Why do VBCD

10½ Point (10½△2) Lower case alphabet, 129 points. Figures, .0692
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
How is one to assess and evaluate a type face in terms of its esthetic design? W 1234
How is one to assess and evaluate a type face in terms of its esthetic design? W VBCD

11 Point (11△58) Lower case alphabet, 135 points. Figures, .0761
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? 1234
How is one to assess and evaluate a type face in terms of its esthetic design? VBCD

12 Point (12△190) Lower case alphabet, 146 points. Figures, .083
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER
How is one to assess and evaluate a type face in terms of its esthetic de 1234
How is one to assess and evaluate a type face in terms of its esthetic de VBCD

14 Point (14△120) Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE
How is one to assess and evaluate a type face in terms of its 1234
How is one to assess and evaluate a type face in terms of its VBCD

18 Point (18△193) Lower case alphabet, 220 points. Figures, .1107
HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type fac 1234

24 Point (24△79) Lower case alphabet, 298 points. Figures, .166
HOW IS ONE TO ASSESS AND EV
How is one to assess and evalua 1234

See page 729 for List of Characters in Two-Letter Fonts, and Ronaldson conversion note

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? *GOOD DESIGN IS ALWAYS PRACTICAL DESIGN.* AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A "HEFT" AND BALANCE IN ALL OF ITS PARTS JUST RIGHT FOR ITS SIZE, AS ANY GOOD TOOL HAS. YOUR GOOD CHAIR HAS ALL OF ITS PARTS MADE NICELY TO THE RIGHT SIZE TO DO EXACTLY THE WORK THAT THE CHAIR HAS TO DO—NEITHER CLUMSY AND THICK, NOR "SKINNY" AND WEAK—NO WASTE OF MATERIAL AND NO LACK OF STRENGTH. AND, BEYOND THAT, THE CHAIR MAY HAVE BEEN MADE BY A MAN WHO WORKED OUT IN IT HIS SENSE OF FINE SHAPES AND CURVES AND PROPORTIONS—IT MAY BE, ACTUALLY, A WORK OF ART. THE SAME THING HOLDS FOR SHAPES OF LETTERS. AND YOUR CHAIR, OR YOUR LETTER (IF A TRUE ARTIST MADE IT) WILL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art.

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple* way by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes—"old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with these structural differences is desirable if you are to have peace in the type family. For, while members of one group are able to interchange freely and peaceably among themselves, if you try to put them both into the same design a race riot is apt to result. The characteristic feature of a modern letter is its perpendicularity; the main elements are either perpendicular to the base line or parallel with it. Whereas in an old style type there are slanting features that give it its character. Between these two groups there are many faces that are called transitional; that is to say, their progenitors were old style faces beginning to be modern, or modern faces with some lingering memories of old style. There are, beside, many faces that never had any grandfathers to remember at all—plain mongrel. Papers and types are tools supplied to the designer of advertising ready made. He picks what he wants from the stock on the retailers' shelves. But the next pieces of apparatus, drawn lettering and ornaments, are made to his order. How these latter affairs turn out is more or less "up to" the advertising architect; whereas in the case of paper and type he may reasonably claim that his responsibility is less because he is obliged to use what he is

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKE

7 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some kind of comment on the various type faces in general use is desirable in this section merely for the purpose of bringing the argument to a focus on actual examples. The comment that follows has no more weight than this: it is what a given person thinks about the type faces that are at the service of advertisers in this country. Let us begin by recalling the fact that the specialist is in the habit of dividing type faces into two broad classes—"old style," and "modern." The change from old style to modern took place at the beginning of the nineteenth century, so that the modernity of the "modern" faces is not so conspicuous as their name might lead one to think. But a change in fashion really did take place, and there are structural differences that make the classification reasonable. Some acquaintance with *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their*

(set with long descenders, on 8 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!†) 1234567890*

Matrix Information: 7.96. Length of lower case alphabet, 95 points. Figures, .0773; comma, period and thin space, .0277. Will run in 90 channel layout. Code word, NISI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e.*, *via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various type faces that can be quoted as authority. One man's opinion is as good as another's. Each commentator has his own pet designs and his own reasons for thinking them good. Some

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH

POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way,

(set with 1-em descenders on 10 point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it*

(set with 1-em descenders on 10 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?! †) 1234567890

Matrix Information: 9△62. Length of lower case alphabet, 112 points. Figures, 0623, comma, period and thin space, .0311. Wedge-run matrix, channel layout. Code word, NIVI.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT-

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of let-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design*. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!†) 1234567890*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?! †) 1234567890

Matrix Information—10½A-2—10 point alignment; will cast on 10 point body. Length of lower case alphabet, 12⅝ points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, NIXA.

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced *in the most direct and simple way* by a tool in the hands of a person expert in its use—by a person, moreover, who was an artist (*i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc.). The artist of that moment when printing was in-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†) 1234567890
1234567890 *abcdefghijklmnopqrstuvwxyz($£,.:;'-'?!*†)* *1234567890*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAK-

12 POINT

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of*

(1 point leading and descenders on 12 point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;?!'-'*†) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.:;?!'-' †) 1234567890

Note: Average length of lower case alphabet, 12 point, 112 figures, 083; comma, period and thin space, .0415. Will run in 22 character Layout Code word, NOAR

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
1234567890 abcdefghijklmnopqrstuvwxyz($£,.) 1234567890
1234567890 abcdefghijklmnopqrstuvwxyz($£,.) 1234567890

18 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
1234567890 ($,.:;'-'?!) 1234567890

Matrix Information: 18△193. Length of lower case alphabet, 220 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, NOCI.

LINOTYPE

24 POINT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so su 1234567890 ($,.:;'-'?!)

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△79. Length of lower case alphabet, 298 points. Figures, .166; comma and period, .083; thin spaces, .0277 and .083. Will run in Display Linotypes, 72 channel layout; also lower case except m and w in cap channels of 90 channel magazine. Code word, NODO.

To convert Old Style No. 7 *fonts to* Ronaldson, *in sizes from* 6 *to* 14 *point, it is merely necessary to change these characters listed:*

C E F G L S T Æ Œ 3 5 6 7 . : 9 æ œ ct
C E F G L S T Æ Œ c e f g l s t æ œ *ct*

These characters will be substituted for those regularly supplied with Old Style No. 7 *fonts, in which case the face is known as* Ronaldson No. 7, *or they may be added to the regular* Old Style No. 7 *sets as an extra, thus making available two faces at practically the cost of one. The comparison matter below shows the change:*

10 POINT OLD STYLE NO. 7

The most delightful feature of New Haven is the green with the three old churches which form a beautiful composition, and curiously enough the Gothic Episcopal Church was built at the same time as its two classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers built for their leader and minister, John Davenport, the first meeting house. The

10 POINT RONALDSON NO. 7

The most delightful feature of New Haven is the green with the three old churches which form a beautiful composition, and curiously enough the Gothic Episcopal Church was built at the same time as its two classic Puritan brothers and was designed by the architect of one of them. The congregation of Center Church was the oldest of the three, and the building was the fourth to be erected on the site where in 1640 the first settlers built for their leader and minister, John Davenport, the first meeting house. The

(two point added)

LINOTYPE

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ' ' - — Æ Œ lb & £ $ . . . fi fl ff ffi ffl æ œ
, . S ; ? ! A I Q O ' ' - — *Æ Œ lb* N £ P L . . . *fi* Y *ff* W M K H

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ; :
12345 U *& : ( ) fl ffi ffl $ æ œ* *67890* ; ?

1/8 1/4 3/8 1/2 5/8 3/4 7/8 X Z & Æ Œ *6a* *q* † ‡ § ¶ – | |

ITALIC LOGOTYPES

Th Va Ve Vo Wa We Wh Wo Ya Ye Yo
FA PA TA VA WA YA

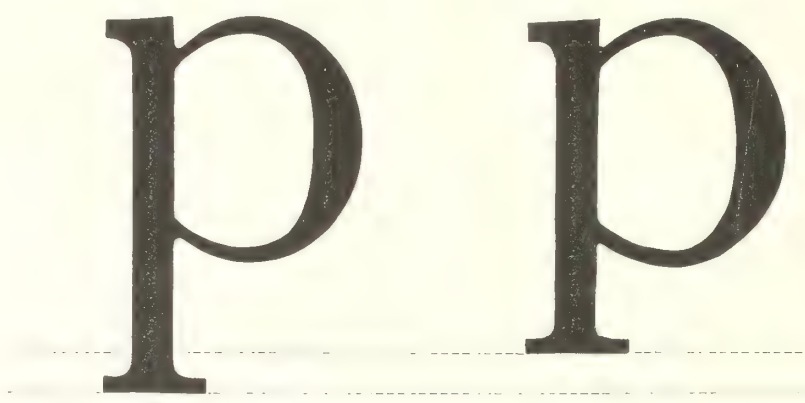
Supplied on Special Order

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0 0 *1 2 3 4 5 6 7 8 9 0 0*

Made [illegible] and [illegible] to [illegible] and [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]
[illegible] [illegible] [illegible] [illegible] [illegible]

long *or* SHORT DESCENDERS?



This is an enlargement of an 8 point Old Style No. 7 character, twenty-four times scale. It shows at a glance what added grace and proportion the long descender brings the letter. In the actual type, the area between the dotted lines is just one point!

Imagine how queer people would look if their legs were one-third shorter than normal. Ridiculous? Perhaps, but not much more so than a type face with short, stubby descending characters.

If you think of descending characters as type legs, you will appreciate what just an extra point in length means. In 10 point Old Style No. 7, for instance, the long descenders mean a gain of one-third! And though there are only five characters—g, j, p, q, and y—what an important distinction in page appearance those long descenders bring.

Prove it for yourself. Compare the showings of solid matter in this folder, with the same point size showing long descending characters. It's that extra little point that makes all the difference—that permits the breakup of the lateral streaks of white (in leaded matter) with the longer descenders.

Long descending characters are available for *all* Linotype book faces. They should be used whenever the appearance of print is considered—wherever quality printing is desired.

Regular descenders merely permit a face to be set solid—a practice few discriminating printers follow these days. Economically they have a place in the composing room—esthetically, seldom. Equip all your fonts with long descenders before competition forces you to do it.

Linotype
OPTICON



OPTICON, one of the popular Linotype Legibility Group faces, was designed primarily for printing on hard surfaced paper, where an agreeable and adequate color of impression is desired without ink spread.

In clarity and proportion of design, Opticon is essentially the same as Linotype Excelsior. Its letter shapes are similar, with the stems and thick lines weighted a trifle to provide slightly more color. For newspaper and periodical use it is all a Legibility Group face should be, ranking exceptionally high in easy reading and visual tests. Its use on a general run of standard commercial work—folders, booklets, legal and professional printing—is increasingly apparent.

TRADE LINOTYPE MARK

MERGENTHALER
LINOTYPE COMPANY, BROOKLYN, N.Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto, Canada. *Representatives in the Principal Cities of the World*

Linotype Opticon with Italic and Small Caps

6 Point (6△434) Lower case alphabet, 109 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

7 Point (7△130) In Process of Manufacture

7½ Point with Italic (7½△16) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

8 Point (8△496) Lower case alphabet, 130 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

10 Point (10△468) Lower case alphabet, 144 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d VBCD

11 Point (11△134) In Process of Manufacture

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffiffl$ £ ,.:;-‘’?!–|— . . . () @ ℔ %
1234567890æœfiflffffiffl$ £ ,.:;-‘’?!– — () @ ℔ %
†‡¶§[ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
†‡¶§[ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE

Linotype Opticon with Bold Face No. 2

5½ Point (5½△60) Lower case alphabet, 102 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak 1234

6 Point (6△420) Lower case alphabet, 109 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234

7 Point (7△166) Lower case alphabet, 119 points. Figures, .059

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do 1234

7½ Point (7½△10) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why 1234

8 Point (8△482) Lower case alphabet, 130 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234

9 Point (9△162) Lower case alphabet, 134 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

10 Point (10△470) Lower case alphabet, 144 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic d 1234

11 Point (11△138) In Process of Manufacture

12 Point (12△474) Lower case alphabet, 160 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its est 1234
HOW IS ONE to assess and evaluate a type face in terms of its est 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS
WITH ROMAN AND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffiffl$ £ ,.:;-‘’?!–|— . . . () @ ℔ %
1234567890æœfiflffffiffl$ £ ,.:;-‘’?!–|— . . . () @ ℔ %
†‡¶§[ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
†‡¶§[ ] ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE OPTICON *with ITALIC*

6 *pt.*

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-‘’?!–— . ( ) @ lb
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-‘’?!–—. ( ) @ lb

LINOTYPE

7½ *pt.*

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-‘’?!– . . . ( ) @ lb
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ .,:;-‘’?!–. . . ( ) @ lb

LINOTYPE OPTICON *with ITALIC*

8 pt.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

solid

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(one point leaded)

Lists of characters in 12 on 14 point

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!–|— . . . () @ ℔
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —. . . () @ ℔

* ÷ ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8.
† ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information S/4.96 Lower case alphabet, 130 points. Figures, 0052, comma, period and thin space, 0346 Runs in 90 Lanuel 1 agazine Code word: ZIBAN

10 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE AR

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-'"?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-'"?!–

LINOTYPE OPTICON *with* BOLD FACE No. 2

5½ *pt.*

5½ *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face**

1 word

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it:

one point leaded

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-''?! — ( ) @ lb * † ‡ § [ ] ℅ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-''?! — ( ) @ lb * † ‡ § ¶ § [ ] ℅ 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information (240 lower case alphabet, 60 points, figures, 0+3; comma, period and thin space, 0/27. Runs in 90 channel magazine. Code word, ZIBAB

6 *pt.*

LINOTYPE

6 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

1 word

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to

one point leaded

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-''?!—|— . . . ( ) ℅ lb * † ‡ § [ ] ℅
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-''?!—|—. . ( ) @ lb † ‡ § ¶ § [ ] %

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information (240 lower case alphabet, 60 points, figures, 0+3; comma, period and thin space, 0/27. Runs in 90 channel magazine. Code word, ZIBAB

LINOTYPE OPTICON *with* BOLD FACE No. 2

7 *pt.*

7 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflfffffiffl 1234567890 $ £ ,.:;-‘’?!–|— ( ) @ lb
abcdefghijklmnopqrstuvwxyzæœfiflfffffiffl 1234567890 $ £ „.:;-“?!–|— . . . ( ) @ lb

$^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$
$^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$

Matrix for [illegible] *Lower case alphabet, 119 points. Ligatures, 66 characters and 3 mutes per font. Kern in 26 lowercase sizes per font. Code word: ZUNKA*

LINOTYPE

7½ *pt.*

7½ *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good des g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflfffffiffl 1234567890 $ £ „.:;-‘’?!–— ( ) @ lb
abcdefghijklmnopqrstuvwxyzæœfiflfffffiffl 1234567890 $ £ „.:;-“?!–—. ( ) @ lb

$^1/_4$ ‘ § | | ‘’ $^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$
** ‘ § | | ‘’ $^1/_8$ $^1/_4$ $^3/_8$ $^1/_2$ $^5/_8$ $^3/_4$ $^7/_8$

Matrix for [illegible] *Lower case alphabet* [illegible] *points. Ligatures* [illegible] *Kern in* [illegible] *Code word: ZUNKA*

LINOTYPE OPTICON *with* BOLD FACE No. 2

8 *pt.*

8 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always**

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny"

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ( ) @ ℔
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ( ) @ ℔

*†‡¶§[ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
*†‡¶§[ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information 8A482. Lower case alphabet, 130 points. Figures, 0625, comma, period and thin space, 0346. Runs in 90 channel magazine. Code word, ZERZA.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF IT ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINT How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is**

9 Point with 1 Point Leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all g j p q y

Selected Small Capitals and Lowercase Letters Leaded

Lining Characters in Face Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ()
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ()
@ lb *†‡' §|| ℅ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
@ **lb** *†‡' §|| ℅ 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix of the Type Shown Above Is Coded Thus: Alphabet Character Position, Figure Character Position, Pertinent Unit Value and Thin Space Unit Value. Remember Channel Number Is One Code Word. ZIKEY

10 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE AR

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the instrument itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ ,.:;-''?!–|—

abcdefghijklmnopqrstuvwxyzæœfifliffffiffl 1234567890 $ £ ,.:;-''?!–|—

. . . ()@ ℔ *†‡¶§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

. . . ()@ ℔ *†‡¶§[]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 10A470 Lower case alphabet 144 points. Figures 0761; comma, period and thin space 038. Runs in 96 channel magazine. Code word, ZICUB

12 *Point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-**

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.::-''?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.::-''?!–—
. . . ()@℔*†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
. . . ()@℔*†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

730k

Specimens of OPTICON



Extreme Right: Classified column set in 5½ point Opticon with Bold Face No. 2

Right: Stock Market Tables, in 6 point Opticon with Bold Face No. 2. Figures, .0553.

Below: Catalogue page set in 7½ and 5½ Opticon with Bold Face No. 2; display, 12 point Poster Bodoni Italic. Rule: 3 point Wave Rule Matrix Slide No. 161.

Sales (000 omtd.)	High	Low	Last	Net chge.
1 Alu 7s '33	106	106	106	——
37 A G&E 6s	100½	100	100½	+ ¼
21 A P&L 6s	100	99¾	99¾	——
2 A RollM 6s	103	103	103	——
20 A Seat 6s	99½	99½	99½	——
6 A WWk 6s	97⅞	97¾	97¾	——
3 Ar[illegible] Cp 6s	103	102⅞	102⅞	— ⅛
10 AppaPr 5s	94⅞	94⅞	94⅞	— ⅛
16 As G&E 6s	102	101⅝	101⅝	— ¼
18 A SH 6½s	97½	97½	97½	——
5 A FtInc 8s	19	19	19	——
9 BverBd 8s	99	98¼	98¼	— ¼
5 BlTCan 5s	100¼	100¼	100¼	— ¼
1 Buf G E 5s	102	102	102	——
1 CNR Ep 7s	111¾	111¾	111¾	+ ¼
25 C P&Lt 5s	99	99	99	——
29 Cts Svc 6s	93⅜	93⅛	93⅜	+ ¼
1 do 7s D	112	112	112	+ ⅛
2 CGB 5½sE	106⅝	106⅝	106⅝	+ ⅜
1 ConTex 8s	84	84	84	+ ⅜
6 ContCor 6s	98½	98½	98½	+ ½
1 Cub Tel 7s	110½	110½	110½	——
6 Cudahy 5s	96½	96½	96½	+ ½
6 Det C G 6s	107½	107½	107½	——
10 Duk PP 6s	102½	102½	102½	— ½
1 E Ter 6s	100½	100½	100½	——
1 E Refrg 6s	103½	103½	103½	——
6 FkRb 5½s	97½	97½	97½	——
10 FP&L 5s n	93½	93½	93½	——
2 GalSO 7s	91	90	90	— 1
110 Gat Pw 5s	94	93½	94	——
145 do 6s	99½	99½	98½	— ½
1 Gen Pet 6s	101½	101½	101½	— ½
1 GT&R5½s	96½	96½	96½	+ ¼
3 Gr Tr 6½s	109½	108½	109½	+ ¼
1 GulfOil 5s	105	105	105	— ¼
26 I Oil 6½s	99	99	99	——
1 Ind Ltn 6s	99	99	99	——
5 Ind Pw 6s	97½	97½	97½	——
			95	+ ½
			117	— 1
			89	——
			93½	+ ½
			99	— ½
			102½	+ ½
			100½	——
			98½	— ½
			94½	——
			94½	——
			100½	— ½
			111	— ½
			99	——
			95½	——
			94½	——
			102	——
			116	+ 2
			98½	+ ½
			98½	— 3½
			102½	——
			107	+ ½
			99	+ ½
			97½	——

DS

Last	Net chge.
23½	— 2
23¼	— ⅛
172	+26
99½	— ½
92	+ ½
27	— ⅛
95	——
96½	——
34⅝	+ ⅝
95½	— ½
56	+ 1
97	— ½
98	——
93½	——
93½	——
97½	+ ½
88	+ ½
98½	——
97½	— ½
90½	——
100½	½
100½	——
99½	— ½
102½	1½
97½	— ½
96½	— ½
93½	— ½
100½	——
92	——
15½	— ½
15½	— ½
91	+ 1
96	——
92½	— ½

,000.
shares.

GS
ed)

Week 1, 1931	Per cent.
2,797	—24.2
0,000	—23.1
4,319	—19.9
8,170	—28.5
3,400	—45.2
0,700	—33.9
0,100	—41.1
4,303	—20.4
2,216	—23.0
5,800	—32.0
8,148	—25.3
5,893	—31.4

BARCO ARTISTS' MATERIALS

Sketch Blocks

ROCHELLE Bound Sketch Blocks. Rochelle's Drawing Papers in three finishes, viz: Hot Pressed, or smooth; Cold Pressed, with slight grain; and Extra Rough for Water-Color Painting. The paper is so compressed as to form a solid block. By running a knife around the bound edges, each sheet can be easily detached. Twenty-four sheets to block.

No.	Size	Each	Size	Each
373	3½x 5½ inches...	$ .50	9x12 inches.....	$1.50
	4½x 6 inches...	.55	10x14 inches.....	2.10
	5 x 7 inches...	.65	12x18 inches.....	3.00
	6 x 9 inches...	.95	15x21 inches.....	4.50
	7 x10 inches...	1.20		

ROCHELLE Extra Heavy Bound Sketch Blocks, Made of Rochelle's finest Empire Drawing Papers, extra heavy (140 pounds). Hot Pressed, Cold Pressed, and Rough. Twelve sheets to block.

No.	Size	Each	Size	Each
373a	5x 7 inches.....	$ .85	10x14 inches.....	$2.25
	7x10 inches.....	1.40	15x21 inches.....	3.75

MERCURY Bound Sketch Blocks. Made of Mercury Paper, an excellent smooth paper for pen and ink and fine pencil sketches. Each block contains twenty-four sheets.

No.	Size	Each	Size	Each
374	6x 9 inches.....	$ .90	10x14 inches.....	$1.50
	9x12 inches.....	1.25	12x18 inches.....	2.00

SUPREME Bound Sketch Blocks. Made of fine quality Drawing Paper. Backed with Binders' Board. Twenty-four sheets to block.

No.	Size	Each	Size	Each
375	5x 7 inches.....	$ .25	9x12 inches.....	$ .45
	6x 9 inches.....	.35	10x14 inches.....	.50
	7x10 inches.....	.40	14x20 inches.....	.85

HARKNESS Wire-Bound Sketch Blocks. Made of Harkness Artists' Boards in medium and smooth grades. Size, 10x14 inches. Wire binding on the short side. Excellent for ink and water color.

evening. Bulletin. School Mechanical Optics. Morgan St., Brooklyn. Main 4-4121.

HOTELS CALL FOR TRAINED MEN—Good pay; learn at home. Write Lords' Hotel Training Schools. Desk 149. Washington, D. C.

SALES HELP WANTED—MALE

AUTOMOBILE SALESMEN, experienced; commission, salary when qualified. De Soto, 274 Flatbush Ave. Extension.

BELT SALESMAN, popular-priced line; must have following $1.37½ to $4.75 dresses; salary and commission. L 542 Times.

BOOK SALESMEN.
The new Merriam-Webster Dictionary in special 3-volume edition now ready; leads to qualified salesmen; liberal commissions.
The University Society, 468 4th Ave.

BOOK-MAGAZINE SALESMEN
Brand-new deal starting; magazine book premium; easily average large weekly commissions. W. C. Pickering, 154 Nassau St.

COAL SALESMEN, experienced retail trade; salary, commission. Barney, 406 East 31st St.

COAL and Fuel Oil Salesmen—Must have following; leads furnished with advertising; commission. 690 7th Ave., Room 62.

CHRISTMAS CARDS—Sell big personal line; big commissions; 7 sensational assortments. Wallace Warren, 225 Fourth Ave., Dept. T.M.

COMMERCIAL REFRIGERATION SALESMEN; experience helpful but not essential; free training; leads furnished; liberal commissions. H. B. Tower, 9-11 A. M., 11th floor. Walter Forge, 315 4th Ave., (24th).

GENERAL ELECTRIC MAJOR APPLIANCE salesman; big commissions; an excellent opportunity for willing worker; assistance given. AUdobon 9-8947, 10-11:30 A. M., Mr. Gurney.

LIGHTNING ROD salesman wanted, experienced; leads furnished for Westchester, Fairfield and Putnam Counties; Must have car; commission, drawing when qualified. X 2138 Times Annex.

SALESMAN, experienced, to solicit for a metal stamping concern; commission basis. M 86 Times.

SALESMEN, experienced in selling ADVERTISING COUNTER DISPLAYS; drawing account against commission. L 463 Times.

SALESMEN, with car, exclusive line Neon clocks, installment; reference; salary, commission. Sommer Clock, 491 Broadway.

SALESMAN, experienced automobile oil, garage, gas stations; commission. X 2232 Times Annex.

SALESMEN, HIGH TYPE
PEAK-SEASON EARNINGS NOW!

Federal and State tax laws COMPEL all businesses to keep records and file returns, otherwise "penalties severe." This has created an overwhelming demand for our simplified records system, which merchants gratefully welcome. Our men are earning exceptionally large commissions. Ambitious, intelligent men, preferably with "intangibles" experience: Get into this field NOW, while it is still uncrowded. We show you how to get more-than-average sales per calls. Leads. Call Bill Markwood, Hotel New Yorker, MEdallion 8-070. Mon. till 9 P. M., Tues. till 6. Out-of-town men write.

SALESMEN,
high-class, 30-45, represent foremost English-Jewish publication, circulation; city or travel. See me before 11, I will show you how to earn large weekly commission checks. Schultz, 122 East 42d. Suite 1102A.

SALESMAN, established following among industrial plants, experienced selling pipe, valves, fittings; salary and commission. Advise full details of past experience. Replies will be held confidential. X 2161 Times Annex.

SALESMEN calling on paint and hardware dealers, also industrial plants, Long Island, Westchester, New Jersey and New York City, to sell nationally known spray guns and air compressors; commission. X 2050 Times Annex.

SALESMAN, must have car; salary and commission; must be experienced to sell metropolitan district rayon slips and pajamas. X 2260 Times Annex.

Linotype

ORIGINAL OLD STYLE

with *ITALIC* and SMALL CAPS

ORIGINAL OLD STYLE was once described by a printer enthusiast as "the best book face ever cut for the machine." Not all printers will agree with this statement, but there are few who will deny the excellence of the face for book and magazine work. Based on an English old face of the later Caslon period, ORIGINAL OLD STYLE was cut by Linotype two decades ago and derived particularly from a font issued by A. D. Farmer & Son foundry, New York. It is a type which gives definite character to work in which it is employed, yet never obtrudes that character at the expense of legibility.

The slight stress in weight of the Capitals (though authentic in design) brings an objectionable degree of contrast to some discriminating typographers and printers. To eliminate this contrast, the Capitals of LINOTYPE CASLON OLD FACE (not Caslon) may be substituted for those regularly furnished. The effect of the CASLON OLD FACE capitals may be noted in composition of this paragraph.

Linotype ORIGINAL OLD STYLE is available in five useful sizes, from 6 to 14 point inclusive, each displayed in following pages. Where larger sizes are needed in combination, CASLON OLD FACE may be used with excellent effect.

LINOTYPE

Mergenthaler Linotype Company, Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS · CANADIAN LINOTYPE LIMITED, TORONTO · REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

ORIGINAL OLD STYLE
Comparison of Sizes

6 Point (6△86) — Lower case alphabet, 80 points, Figures, .0415

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
How is one to assess and evalu a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their ey 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the VBCD

8 Point (8△86) — Lower case alphabet, 110 points, Figures, .0553

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

10 Point (10△40) — Lower case alphabet, 124 points, Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they se 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? W VBCD

12 Point (12△6) — Lower case alphabet, 144 points, Figures, .084

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

14 Point (14△2) — Lower case alphabet, 172 points, Figures, .0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234
HOW IS ONE to assess and evaluate a type face in terms o VBCD

SERIES **LINOTYPE** MADE

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ([ ) * ' ' - — Æ Œ fb & £ $ . . . fi fl ff ffi ffl æ œ
, . s : ? ! A I Q O ' ' - — Æ Œ fb x £ P L . . . fi Y ff W M K H

12345 Z & : ( ) fi ffi ffl $ æ œ 67890
12345 *Z & : ( ) fi ffi ffl $ æ œ* *67890*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ x z & Æ Œ *a* % † ‡ § ¶ - [ ]

OLD STYLE FIGURES

1 2 3 4 5 6 7 8 9 0
1 2 3 4 5 6 7 8 9 0

These characters may be substituted for those regularly furnished with a font, if so ordered, or they may be added as an extra

ORIGINAL
OLD STYLE
&
Goudy

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? W
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? W

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was in-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgment about lines, curves, proportions,

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$.,-:;'?!%&*) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$.,-:;'?!%&) 1234567890*

Matrix Intermatic [illegible] Lower case alphabet, 36 points, 3 sizes, 011, comma period and thin space. Ranges in 36 channel programme. Code word: NOUL.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it)

ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
ABCDEFGHIJKLMNOPQRSTUVWXYZÆ
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$.,-:;'?!%&*) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 (£$.,-:;'?!%&) 1234567890*

Matrix [illegible] channel programme. Code word: NOVO.

ORIGINAL
OLD STYLE

✧

10 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route

two-point leaded

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

solid

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890 ($£,.:;'-'?! †‡§¶) 1234567890

Matrix information: 10-24. Lower case alphabet, 124 points. Figures, .0092; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word: NOWUC.

ORIGINAL
OLD STYLE
✧
12 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person,

two-point leaded

moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their

one-point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567(£$€.,:;-'?!*†‡§¶)1234567

abcdefghijklmnopqrstuvwxyzfiflffffiffl1234567(£$€.,:;-'?!†‡§¶)1234567*

Matrix Information 12/13 Lower case lp dbqt Hyphens Ligatures [illegible] Regular Channel Gothic Condensed LT NOM

ORIGINAL
OLD STYLE
✧
14 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
IN TERMS OF ITS ESTHETIC DESIGN? WHY DO TH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine

(two point leaded)

shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it. Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123 ($£::'-'?!*†‡§¶) 123
abcdefghijklmnopqrstuvwxyzfiflffffiffl 123 ($£:;'-'?!) *123*

Matrix Information: 14/2. Lower case alphabet 15 points. Figures, 0048, comma, period and thin space 0484. Runs in 90 channel magazine. Code word: NOXY

PABST
EXTRA BOLD
FAMILY

When a lot of type color must be concentrated in small space–when you just have to arrest the reading eye–Linotype's Pabst Extra Bold Family is likely to meet your needs. Here, surely, are types "with a wallop." Pabst Extra Bold, its companion *Italic*, and Pabst Extra Bold Condensed have color in abundance–yet none of them sacrifice the virtues a type face should possess to achieve maximum weight. You can *read* these faces, and assimilate the message without squinting or eyestrain. Despite the somewhat extreme thickening of elements, each retains surprising shapeliness. Each series is available in a full range of useful sizes–all shown briefly on following pages.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

PABST EXTRA BOLD

REGULAR	ITALIC	CONDENSED
10 If you print enough wo	10 *If you print enough wo*	10 If you print *enough with c*
12 If you print enough	12 *If you print enough*	12 If you print *enough wi*
14 If you print enou	14 *If you print enou*	14 If you print *enough*
18 If you print e	APL 18 *If you print i*	18 If you print enou
24 If you prn	APL 24 *If you pri*	24 If you print e
APL 30 If you pi	APL 30 *If you p*	30 If you print
APL 36 If you i	APL 36 *If youi*	36 If you pri
APL 42 If you	APL 42 *If yor*	APL 42 If you pr
APL 48 If yol	APL 48 *If yu*	APL 48 If you p
APL 60 If yi		APL 60 If yor
APL 72 Iyc		APL 72 If yo
APL 120 I	APL 96 I	

ADVERTISING FIGURES, available for various point sizes, are shown at the end of the Pabst Extra Bold section.

POSTER SIZES of Pabst Extra Bold and Pabst Extra Bold Condensed, up to 144 point, are available on special order.

PABST EXTRA BOLD *with ITALIC*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the

10

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information 10/13 Lowercase alphabet 45 picas Leaded one point per col and line space 44 W Characters per enamel Layout Caldwood ZLLA

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has

12

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information 12/14 Lowercase alphabet 36 picas Leaded one point per col and line space 36 W Characters per enamel Layout Caldwood ZLLA

PABST EXTRA BOLD *with ITALIC*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY

14 **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a heft and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do–neither clumsy and thick, nor "skinny" and weak–no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions–**

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz ($£,.:;'-'?!*)
1234567890 ***1234567890***

Matrix Information: 14△172. Length of lower case alphabet, 234 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, ZEKU.

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative ly pleasant to their 1234567890($,.:;'-'?!) 18

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information — 18A 305. Length of lower case alphabet, 290 points. Figures, 1st, comma and period, .083; thin space, .0277 and .083. Will run in 72 channel layout, also caps in 34 channel auxiliary and lower case in cap channels of 96 channel magazine, except m and w. Code word, NUBO.

LINOTYPE

HOW IS ONE TO ASSESS AN

How is one to assess and evalu ate a type face in terms of its esthetic design? Why do the pa ce-makers in the art of printi ng rave o 1234567890($,.:;'-'?!) 24

(six point leaded)

ABCDEFGHIJKLMNOPQR&
abcdefghijklmnopqrstuvwxyz

Matrix Information — 4A 276. Length of lower case alphabet, 170 points. Figures 1st, 2d, comma and period .0762, thin space .027. Will run in wide 72 channel layout, also lower case in cap side of 72 channel magazine. Code word, ZIAC.

APL—PABST EXTRA BOLD

30

How is one to assess and evaluate a type face in te rms abcdefghijklmnopqr stuvwxyz 1234 ($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

APL—30 Point Pabst Extra Bold (30△1001) Lower case alphabet. 494 points. Code word. ZAKEV

LINOTYPE

36

How is one to assess and evaluate a type f ace abcdefghijklmn opqrstuvwxyz 5678

(six point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

APL—36 Point Pabst Extra Bold (36△1001) Lower case alphabet. 584 points. Code word. ZAKFO

18 and 24 point sizes (not shown) are also available in APL matrices

How is one to asse ss and evaluate a type face in terms of its esthetic desi gn? Why do the pa ce abcdefghijklm nopqrstuvwxyz

42

(42 point leaded)

ABCDEFGHIJKL MNOPQRSTUV WXYZ& (,.:;'-'?!) 1234567890

APL—42 Point Pabst Extra Bold [illegible] Uppercase only alphabet, [illegible] Cast on set ZACBF

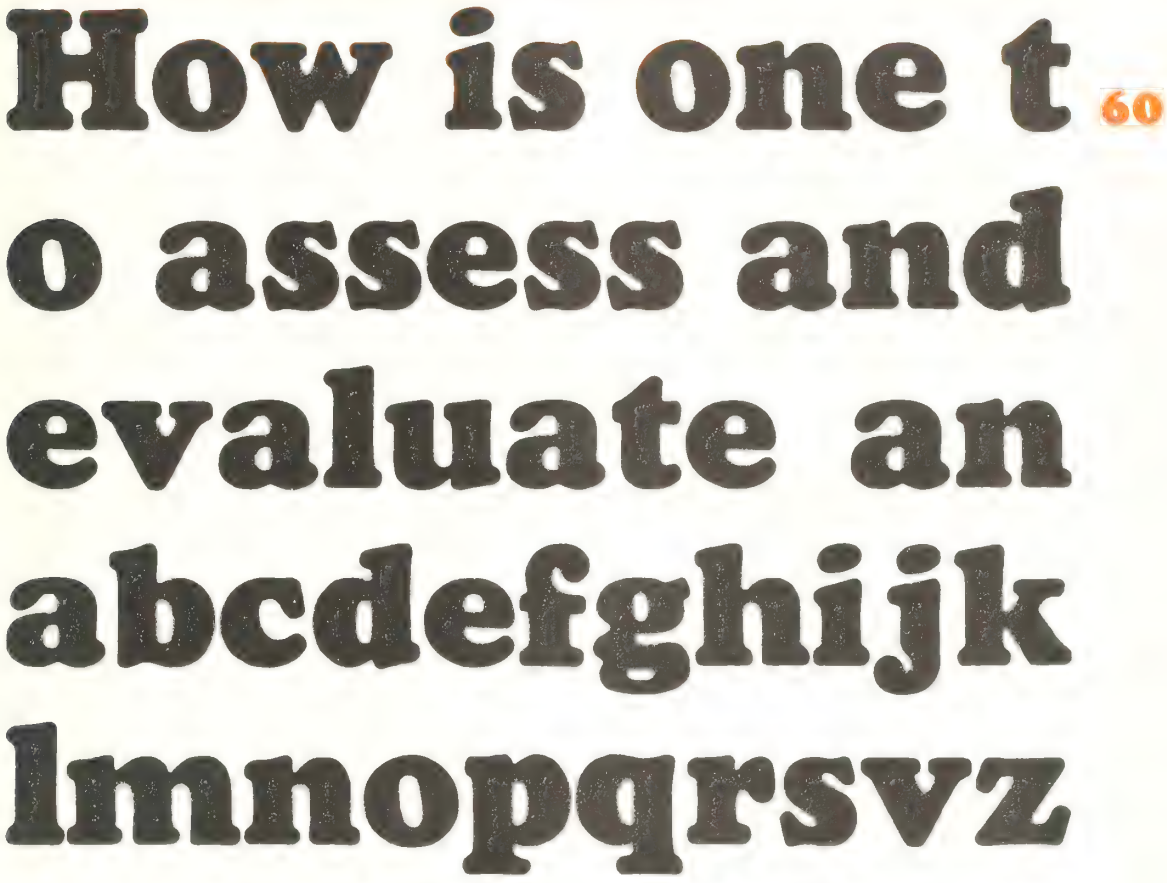
48

How is one to as sess and evalua te a type face in terms of its esth et abcdefghijkl mnopqrstuvwx

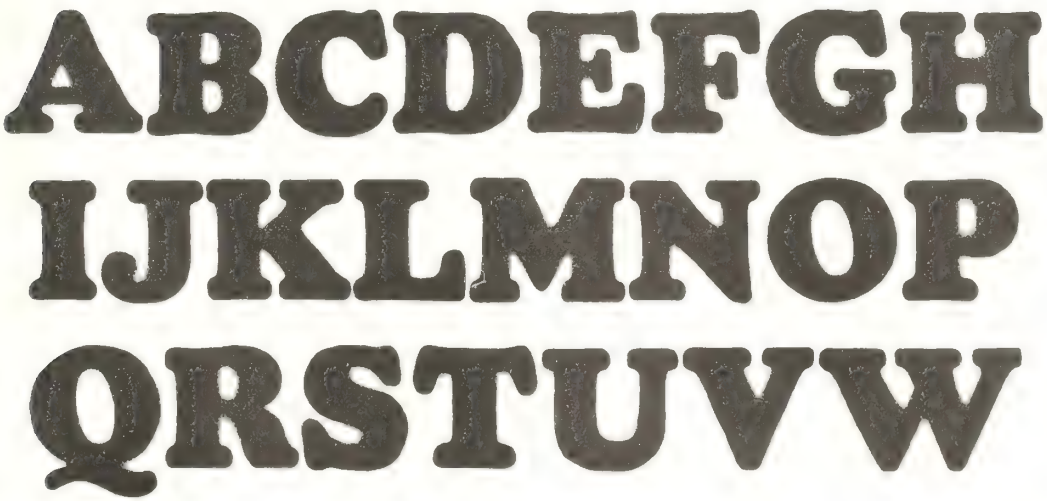
(six point leaded)

ABCDEFGHIJK LMNOPQRSTU VWXYZ& (.;-!?) 1234567890

APL—48 Point Pabst Extra Bold (48△1001) Lower case alphabet, 777 points. Code word, ZAKHA



(six point leaded)



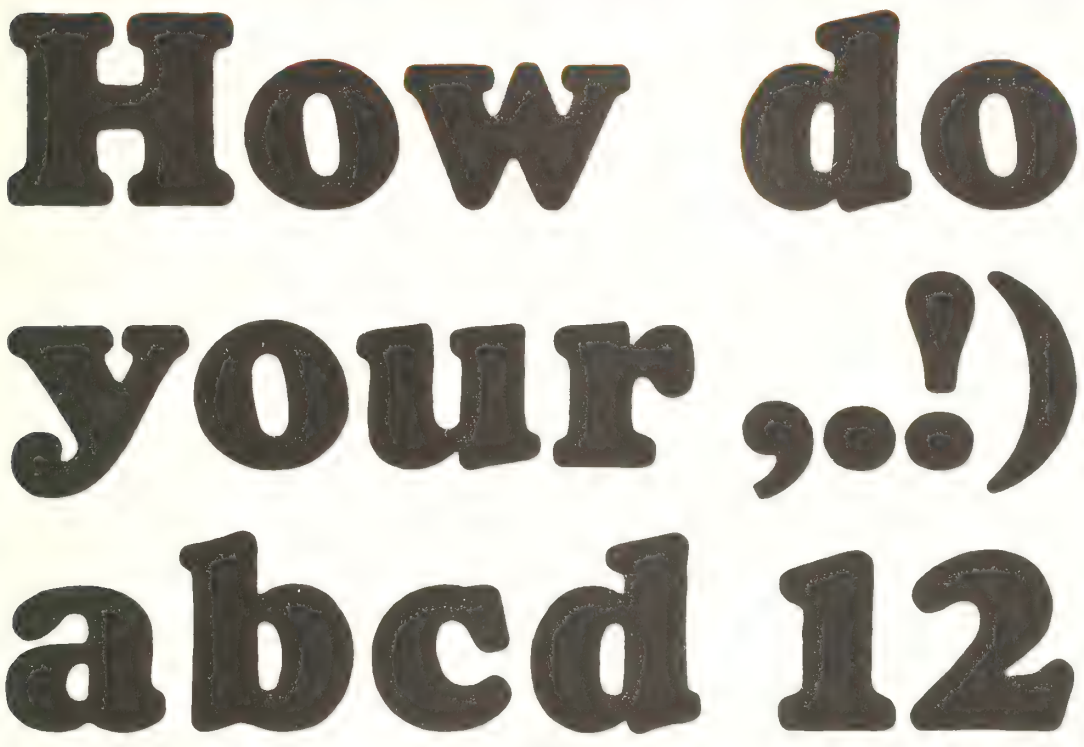
APL—60 Point Pabst Extra Bold (60△1001) Lower case alphabet, 1013 point. Code word: ZAKJE

72 How is on
e to assess
and evalu
abcdefghi

(six point leaded)

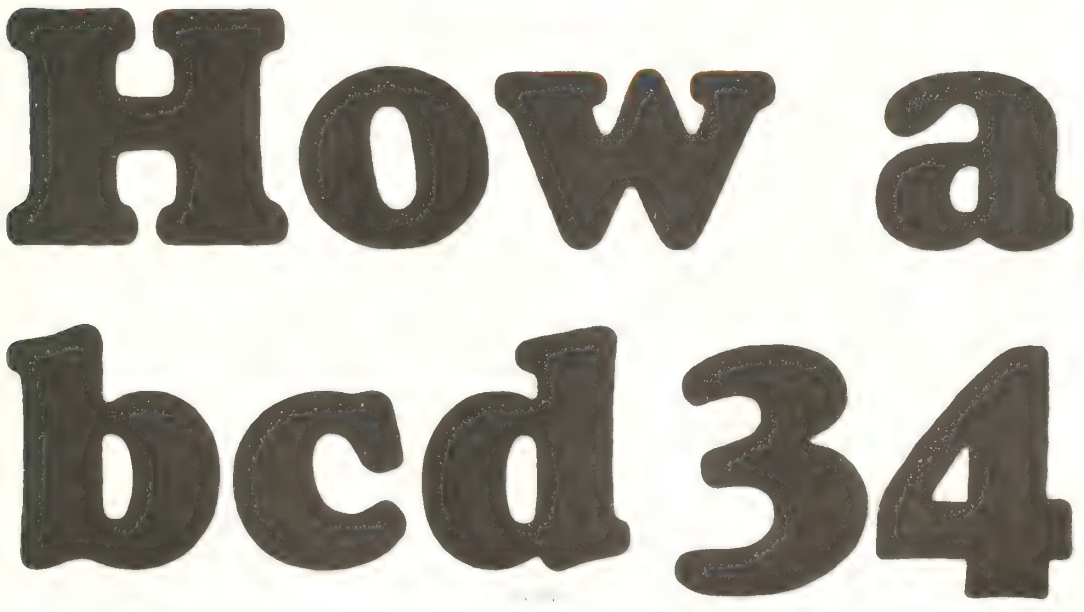
ABCDEF
OPQRST
GHIJKLN

APL—72 Point Pabst Extra Bold (72△1001) Lower case alphabet. 1236 points. Code word. ZACCI



APL—96 Point Pabst Extra Bold (96/100) Lower case alphabet, 1,744 points. Code word, ZAZUB

LINOTYPE



APL—120 Point Pabst Extra Bold (120/130) Lower case alphabet, 2,180 points. Code word, ZAZUH

Advertising Figures

Pabst Extra Bold–18 to 36 Point

1234567890

8△113. Punched in auxiliary position. Figures, .315. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in left side of Wide 34 channel auxiliary magazine. Code word, ZAFIK.

1234567890

30△217. Punched in auxiliary position. Figures, .2767. For two line 12 point. Runs in Wide 34 channel auxiliary magazine. Code word, ZAFZO.

1234567890

24△255. Punched in normal position. Figures, .2213. For two line 10 point. Runs in 34 channel auxiliary magazines. Code word, ZEMA.

1234567890

18△307. Punched in normal position. Figures, .166. For two line 8 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZELI.

Pabst Extra Bold Cond.–18 to 42 Point

1234567890

42△37. Punched in auxiliary position. Figures, .3044. For two line 18 point from Display Mold or three line 12 point from Special Advertising Figure Mold. Runs in Wide 34 channel auxiliary magazine. Code word, ZAFOL.

1234567890

30△221. Punched in normal position. Figures, .1937. For two line 12 point. Runs in all auxiliary magazines. Code word, ZATCU.

1234567890

24△289. Punched in normal position. Figures, .1522. For two line 10 point. Runs in 90 channel magazine, advertising figure channels and in all auxiliary magazines. Code word, ZAFCA.

1234567890

18△343. Punched in normal position. Figures, .1107. For two line 8 point. Runs in 90 channel magazine, regular figure and advertising figure channels and in all auxiliary magazines. Code word, ZAYCA.

Note: **Fractions, points, cent mark, and other commercial characters are available for these faces**

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a ty 18
pe face in terms of its esthetic design?
Why do the pace-makers in the art of
printing rave over a specific face of ty
pe? What do they see in it? Why is it so
super fi fl ff ffi ffl 1234567890($,.;:'-'??!)

(xxx points leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

APL—18 Point Pabst Extra Bold Italic (18/20/21) Lowercase alphabet 320 points. Code word: ZAHYA

LINOTYPE

HOW IS ONE TO ASSESS AN
How is one to assess and eval 24
uate a type face in terms of its
esthetic design? Why do the p
ace-makers in the art of print
fi fl ff ffi ffl 12345678($,.:;'-'??!)

(xxx points set solid)

ABCDEFGHIJKLMNOPQR&
abcdefghijklmnopqrstvwxyz

APL—24 Point Pabst Extra Bold Italic (24/25) Lowercase alphabet 416 points. Code word: ZAHZI

30

How is one to assess and evaluate a type face in te rm abcdefghijklmnopqr stuvwxyz 1234 ($.,:;'-"?!)

(six point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

APL—30 Point Pabst Extra Bold Italic (30△1031) Lower case alphabet, 494 points. Code word, ZAJAF

LINOTYPE

36

How is one to assess and evaluate a type f ace abcdefghijklmn opqrstuvwxyz 5678

(six point leaded)

ABCDEFGHIJKLMN OPQRSTUVWXYZ&

APL—36 Point Pabst Extra Bold Italic (36△1031) Lower case alphabet, 586 points. Code word, ZAJAL

42

How is one to asse ss and evaluate a type face in terms of its esthetic desi gn? Why do the pa ce abcdefghijklm nopqrstuvwxyz

ASCII point coded

ABCDEFGHIJKL MNOPQRSTUV WXYZ& ($.;'-'??!) 1234567890

APL 42 Point Pabst Extra Bold Italic (42-1931) Lower case alphabet, 684 points Codeword ZAIAS

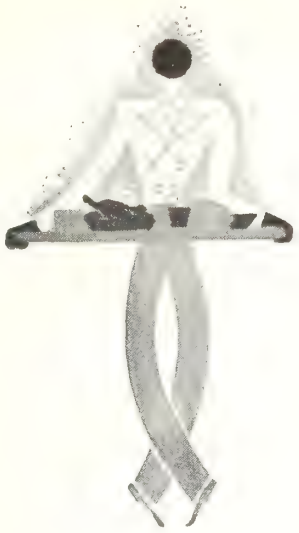
48

How is one to a
ssess and evalu
ate a type face i
n terms of its e
st abcdefghijkl
mnopqrstuvwx

(six point leaded)

ABCDEFGHIJK
LMNOPQRSTU
VWXYZ&(,:-!?)
1234567890

APL—48 Point Pabst Extra Bold Italic (48A1031). Lower case alphabet, 776 points. Code word, ZAJAY



cocktail hour at the Ronton . . . gay, jolly & the sort of place you'll go for . . . 4 to 5 . . . come!

This newspaper advertisement is set in 24 point Pabst Extra Bold Italic. Decoration, Matrix Slide, 5 point No. 1303.

BERENGOL

will sail at 1:30 a.m. on

MON. MAY 7

instead of midnight for

CHERBOURG & PARIS

CUNE LINE

This newspaper advertisement is set in 42 point Pabst Extra Bold Italic, 18 point Pabst Extra Bold and 18 point Pabst Extra Bold Italic. Decoration, Matrix Slide, 18 point No. 1828a.

Pabst Extra Bold Italic, between color-bands of rule, is a simple way to handle short copy in an arresting, eye-catching manner. Novel–stylish!

PABST EXTRA BOLD CONDENSED *with ITALIC*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE

10 **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do–neither clumsy and thick, nor "skinny" and weak–no waste of material and no *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What***

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information: 10△414. Length of lower case alphabet, 144 points. Figures, .0692; comma, period and thin space, .0346. Will run in 90 channel layout. Code word, ZAYMO.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

12 **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-***

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)

Matrix Information: 12△382. Length of lower case alphabet, 172 points. Figures, .083; comma, period and thin space, .0415. Will run in 90 channel layout. Code word, ZAYNU

PABST EXTRA BOLD CONDENSED *with ITALIC*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do–neither clumsy and thick, nor "skinny" and weak–no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions–it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides

14

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to per-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!*)
abcdefghijklmnopqrstuvwxyz 1234567890($£,.:;'-'?!)*

Matrix Information: 14"x204. Length of Lower case alphabet, 27 points. Figure [illegible]; comma, period and [illegible] channel layout. Code word, ZAYLI.

PABST EXTRA BOLD CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A TYPE

18 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design? And what they see in a good type 1234567890($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△337. Length of lower case alphabet, 220 points. Figures, .1107; comma, period and thin space, .0553. Will run in 90 channel layout. Code word, ZABON.

LINOTYPE

HOW IS ONE TO ASSESS AND EVALU

24 How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? W 1234567890($,.:;'-'?!)

(six point leaded)

ABCDEFGHIJKLMNOPQRSTUVW&
abcdefghijklmnopqrstuvwxyz

Matrix Information: 24△279. Length of lower case alphabet, 287 points. Figures, .1522; comma and period, .0761; thin space, .0277 and .083. Will run in 72 channel layout; also caps in 34 channel auxiliary magazine and lower case in cap side of 90 channel magazine. Code word, ZABOV.

How is one to assess and evaluate a type face in t 1234567890($,.:;"-'?!) 30

(six point loaded)

ABCDEFGHIJKLMNOPQRSTU
VWXYZ& abcdefghijklmnopqrs

Matrix Information 30△207. Length of lower case alphabet, [illegible] points. Figures, 1 3/7; comma and period, 0/75; thin space, 0 72 and 1 083. Will run in 72 channel layout. Code word, ZABPO.

LINOTYPE

How is one to assess and evalu ate a ty 1234567890($,.:;"-'?!) 36

(six point loaded)

ABCDEFGHIJKLMNOPQR
STUVWXYZ&abcdefghijkl

Matrix Information [illegible]. Length of lower case alphabet, [illegible] points. Figures, [illegible], comma and period, [illegible]; thin space, [illegible]. Will run in wide 72 channel layout, also lower case in cap channels of 72 channel magazine. Code word, ZAUIR.

LINOTYPE

PABST EXTRA BOLD CONDENSED No. 1

ABCDEFGHIJKLMNO
PQRSTUV ($,.:;"-'?!) 12 48

Matrix Information 48 [illegible] Caps, figures and points only. For two letter work, on Special Advertising Figure Mold [illegible]. Will run in wide auxiliary magazine. Special alignment. Code word, ZEDAF.

42

How is one to assess and e
valuate a type face in term
s of its esthetic design? W
hy do the pace-makers in t
he art of printing rave ove
r a specific face of type? W
hat 1234567890($.;"-'?!)

(six point leaded)

ABCDEFGHIJKLMNOP
QRSTUVWXYZ&
abcdefghijklmnopqrs
tuvwxyz

APL—42 Point Pabst Extra Bold Condensed (42△1036) Lower case alphabet, 467 points, Code word, ZALAV

18, 24, 30 and 36 point sizes (not shown) are also available in A P L matrices

How is one to assess an d evaluate a type face i n terms of its esthetic d esign? Why do the pac e-makers in the art of p rinting r 1234567890 48

(six point caps)

ABCDEFGHIJKLMN
OPQRSTUVWXYZ&
abcdefghijklmnopqrst
uvwxyz ($,.:;'-'?!)

APL—Pabst Extra Bold Condensed 18/20 Linotype Plate [illegible] Caslon 224 BP

60 How is one to asse ss and evaluate a t ype face in terms of abcdefghijklm nopqrstuvwxyz ?!

(six point leaded)

ABCDEFGHIJK LMNOPQRSTU VWXYZ&$1234

APL—60 Point Pabst Extra Bold Condensed (60△1030) Lower case alphabet. 683 points. Code word, ZALCA

How is one to assess and eva luate a type fa abcdefghimno 72

(six point leaded)

ABCDEFGHI
JKLMNOPQ
RSTUVWXY

APL—72 Point Pabst Extra Bold Condensed (72/A1030) Lower case alphabet, 837 points. Code word: ZALDF

Specials This Week

New Market

•

PINEAPPLE, SLICED can **13c**

TOMATO JUICE **6** cans **23c**

BARTLETT PEARS can **18c**

KENS CORN FLAKES **3** pkgs. **12c**

HALF or WHOLE
Small Pork Loins lb. 1

BEST GRADE
Rib Lamb Chops lb. 1

MILK FED
Rump of Veal lb. 2

BEST GRADE
Shoulder of Lamb lb. 1

WHOLE or HALF
Side Irish Bacon lb. 1

FRESH KILLED
Vermont Turkeys lb. 3

CUT FROM No. 1 QUALITY
Tenderloin Steak lb. 1

Noodles 2 *lge. pkgs.* **25c**

Tuna Fish lge. can **21c**

Oranges 3 *dozen* **20c**

Peaches 2 *lge. cans* **23c**

Jello, all flavs. *pkg.* **5c**

Syrup pt. **15c** qt. **27c**

Tuna Fish 2 *lge. cans* **23c**

Sweet Pickles 14c

Raisins *Seeded or Seedless* lb. **10c**

SHOPPING BAG

containing samples including shaker salt, balloons, Myra water softener, Silver Dust cleanser, German meal—
—free with every purchase of more

This specimen was set on a Model 14 Linotype with wide auxiliary magazines, with the exception of the two top display lines, which were cast on the All-Purpose Linotype, in 30 point Pabst Extra Bold Italic, and 60 point Pabst Extra Bold.

The first block of type is in 30 point Pabst Extra Bold Condensed, with 36 point Pabst Extra Bold advertising figures. The matter directly below is in 24 point Pabst Extra Bold caps with 24 point Pabst Extra Bold Condensed lower case, and 24 point Pabst Extra Bold figures. The type at the right (within rule) is 18 point Pabst Extra Bold caps with 18 point Pabst Extra Bold Condensed lower case, and 18 point Pabst Extra Bold figures. 8 point Cheltenham Bold caps, lower case, and italic, has been used in the lower half of the specimen.

Linotype PARAGON

WITH *ITALIC* and SMALL CAPS
and with PARAGON BOLD



CLEAN, CLEAR and open in design, Linotype PARAGON is fittingly a member of the Legibility Group of newspaper and periodical faces. Its letter shapes are generously proportioned, its counters round and open to print sharp and clean under the somewhat excessive inking necessary to accommodate varying styles of illustrative material and heavy advertising display.

There is the proper degree of contrast between the thick and thin elements of PARAGON design, its weight is light and airy with white space properly distributed within and around each letter. PARAGON, a fine modern periodical roman in every respect, is available is six sizes in combination with *Italic* and SMALL CAPS, from 6 to 10 point. It is also available in combination with **Paragon Bold** in seven sizes, from 5½ to 10 point, inclusive.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
NEW YORK CITY · CHICAGO · SAN FRANCISCO · NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA

Representatives in the Principal Cities of the World

Comparison of Sizes

6 Point (6△399) Lower case alphabet, 108 points. Figures, .055[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a goo 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super VBCD

7 Point (7△364) Lower case alphabet, 120 points. Figures, .05[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical desig 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in VBCD

7½ Point (7½△20) Lower case alphabet, 124 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they se VBCD

8 Point (8△[illegible]) Lower case alphabet, 129 points. Figures, .0622

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do t VBCD

9 Point (9△156) Lower case alphabet, 136 points. Figures, .0692

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Go 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of ty VBCD

10 Point (10△448) Lower case alphabet, 146 points. Figures, .0761

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to thei 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face VBCD

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffffiffl$ £ „.:;-''?!–|— . . . ()@℔%
1234567890æœfiflffffffiffl$ £ „.:;-''?!– — . . . ()@℔%
†‡¶§[]1⁄81⁄43⁄81⁄25⁄83⁄47⁄8
†‡¶§[]1⁄81⁄43⁄81⁄25⁄83⁄47⁄8

Comparison of Sizes

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the
art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the
art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
in the art of printing rave over a specific face of type? What do they see in it? Why is it so super 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN?
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers
in the art of printing rave over a specific face of type? What do they see in it? Why is it so super 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a specific face of type? What do they see in 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a specific face of type? What do they see in 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a specific face of type? What do they se 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the
pace-makers in the art of printing rave over a specific face of type? What do they se 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do
the pace-makers in the art of printing rave over a specific face of type? What do t 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do
the pace-makers in the art of printing rave over a specific face of type? What do t 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face of ty 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face of ty 1234

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design?
Why do the pace-makers in the art of printing rave over a specific face 1234

LINOTYPE

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

WITH ROMAN AND BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffifflfl$ £ ..::-'"?!– — ()@lbℂ%
1234567890æœfiflffffifflfl$ £ ..::-'"?!– — ()@lbℂ%
*†‡℃§[ ] $^{1}\!/_{8}$ $^{1}\!/_{4}$ $^{3}\!/_{8}$ $^{1}\!/_{2}$ $^{5}\!/_{8}$ $^{3}\!/_{4}$ $^{7}\!/_{8}$
*†‡¶§[ ] $^{1}\!/_{8}$ $^{1}\!/_{4}$ $^{3}\!/_{8}$ $^{1}\!/_{2}$ $^{5}\!/_{8}$ $^{3}\!/_{4}$ $^{7}\!/_{8}$

* Faces indicated by asterisk are available also for Teletypesetter composition.

6

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a

(one point leaded)

List of Characters in Two Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . . ( ) @ ℔ * † ‡ ¶ § [ ] %
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!– —. . . ( ) @ ℔ † ‡ ¶ § [ ] %
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information (△390) Lower case alphabet, 108 points. Figures, 0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEMVU.

TRADE LINOTYPE MARK

7

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over*

(on set-on and one half point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!–|— . . . ( ) @ ℔ * † ‡ ¶ § [ ] %
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ ,.:;-‘’?!– —. . . ( ) @ ℔ † ‡ ¶ § [ ] %
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information (△164) Lower case alphabet, 120 points. Figures, 059; comma, period and thin space, .0295. Runs in 90 channel magazine. Smallest slug on which this face will cast is 7½ point. Code word, ZEMMO.

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak.

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly

(one point solid)

List of Characters in This Font of Type

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|— . . . 0@ lb

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– — . . . 0@ lb

‡¶§‖]©ʔ 1 8 1 4 3 8 1 2 5 8 3 4 7 8

†‡¶§‖]©ʔ 1 8 1 4 3 8 1 2 5 8 3 4 7 8

Matrix Information: 7½ A.L. Lower case alphabet, 124 points. Figures, [illegible] period next the space [illegible] channel magazine. Code word, ZIDAT

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always prac-*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do,

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;"-?!–|— . . . ()@łb
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£„.:;"-?!–— . . . ()@łb
†‡¶§[ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
†‡¶§[ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information 8/464 Lower case alphabet, 129 points. Figures, 0622; comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, ZENAC.

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifflffifflffl 1234567890 $£,.:;-''?!–|— . . . () *abcdefghijklmnopqrstuvwxyzæœfiflffffifflffifflffl 1234567890 $£,.:;-''?!– — . . . ()*

*(a ll)**†‡¶§[ ]‘’ $^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$
(a ll) *†‡¶§[ ]‘’ $^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$

Matrix Information: 9A15e. Lower case alphabet, 136 points. Figures [illegible], comma, period and the [illegible] Roman and channel magazine. Code word: ZEZAB.

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their*

(two point added)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfifl ffi ffl 1234567890 $ £ ,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfifl ffi ffl 1234567890 $ £ ,.:;-‘’?!– —
. . . ( ) @ ℔ * † ‡ ¶ § [ ] ′ ″ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
. . . ( ) @ ℔ † ‡ ¶ § [ ] ′ ″ 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information—10A448. Lower case alphabet, 146 points. Figures, 0761; comma, period and thin space, 038. Runs in 90 channel magazine. Code word, ZEZAN.

5½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

List of Characters to Use Lower Case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ . , : ; " ? ! - — ( ) [ ] ‘ ’ “ ” ‹ › « » ¿ ¡ † ‡ * § ¶ © ® ™ ½ ¼ ⅛ ⅓ ⅔ ¾ ⅜ ⅝ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ . , : ; " ? ! - — ( ) [ ] ‘ ’ “ ” ‹ › « » ¿ ¡ † ‡ * § ¶ © ® ™ ½ ¼ ⅛ ⅓ ⅔ ¾ ⅜ ⅝ ⅞

Matrix Information: 5½ 168. Lower case alphabet, 101 points. Figures, 180, 6 units per set. Use punch channel magazine. Code word: ZIDIH.

LINOTYPE

6

6 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

List of Characters to Use Lower Case

ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&.ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ . , : ; " ? ! - — ( ) [ ] ‘ ’ “ ” ‹ › « » ¿ ¡ † ‡ * § ¶ © ® ™ ½ ¼ ⅛ ⅓ ⅔ ¾ ⅜ ⅝ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ . , : ; " ? ! - — ( ) [ ] ‘ ’ “ ” ‹ › « » ¿ ¡ † ‡ * § ¶ © ® ™ ½ ¼ ⅛ ⅓ ⅔ ¾ ⅜ ⅝ ⅞

Matrix Information: 6 188. Lower case alphabet, 108 points. Figures, 180, 6 units per set. Use punch channel magazine. Code word: ZEMUZ.

7

7 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

(on seven and one half point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always g j p q y

(set with long descenders, on eight point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— . . . ()@℔*†‡¶§[]%
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— . . . ()@℔*†‡¶§[]%

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 7△162. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Smallest slug on which this face will cast is 7½ point. Code word, ZEMLI.

TRADE LINOTYPE MARK

7½

7½ Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS EST DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

(one point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— . . . ()@℔
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|— . . . ()@℔

*†‡¶§[]% ⅛¼⅜½⅝¾⅞
*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information: 7½△18. Lower case alphabet, 124 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, ZIDYA.

8 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „:;-''?!–|— . . . ( ) @ lb
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „:;-''?!– — . ( ) @ lb
*†‡¢§|| % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
*†‡¶§|| % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

LINOTYPE

9 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and pro-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ . . . ( )
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $ £ „:;-''?!– — ( )
@ lb *†‡¢§|| % 1/8 1/4 3/8 1/2 5/8 3/4 7/8
@ lb *†‡¶§|| % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

10 Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the instrument itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $ £ ,.:;-‘’?!–|—

abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $ £ ,.:;-‘’?!–|—

. . . ( ) @ ℔ * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8

. . . **( ) @ ℔ * † ‡ ¶ § [ ] % 1/8 1/4 3/8 1/2 5/8 3/4 7/8**

Matrix Information. 10/4-60. Lower case alphabet, 145 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZEZAV.

LINOTYPE
SCOTCH
FAMILY

One Hundred Years ago, typefounders in Scotland were advertising the face we know as Scotch which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer.

Linotype provides two versions of the Scotch Roman face—the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is available in five sizes, from 8 to 12 point inclusive. In the straight Linotype Scotch series, the full sturdy capitals of the original face remain intact, as does the harmonious lower case with its incisive down-strokes, beautifully turned serifs, and the general crispness that never intrudes.

There is a wholesomeness, a dignified respectability about Scotch that makes it extremely useful on almost any kind of book—fiction, biography, history, text books, bibliographies, etc. In periodical and job work too, the face affords exceptional reading ease and the suitable utility of few existing types. Linotype Scotch, also shown on inside pages, is available in ten sizes, from 6 to 30 point, inclusive.

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, N. Y., NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN PRINCIPAL CITIES OF THE WORLD

List of Characters

LIST OF CHARACTERS IN TWO-LETTER FONTS
WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGRTJ

, . : ; ? ! ( ) * ‘ ’ - — Æ Œ ﬔ & £ $ . . . fi fl ff ffi ffl
, . S ; ? ! A I Q O ‘ ’ - — *Æ Œ ﬔ* N £ P L . . . *fi* Y *ff* W M

12345 Z & : ( ) fl ffi ffl $ æ œ 67890 ¿ ¡
12345 U *& : ( ) fl ffi ffl $ æ œ* *67890* ¿ ¡

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ H K X Z & Æ Œ @ ℅ † ‡ § ¶ – [ ]

LINOTYPE

ONE-LETTER ITALIC LOGOTYPES
FA PA TA VA WA YA Th Wh

SPECIAL NO. 5
f af aff ef eff hf if iff kf lf mf nf of off pf rf sf tf uf uff yf If Of

ONE-LETTER ITALIC
SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

TRUE-CUT SMALL CAPS
SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

TWO-LETTER LOGOTYPES
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo
Ta Te To Tr Tu Tw Ty Va Ve Vo Wa We Wi Wo Wr Ya Ye Yo

LINOTYPE SCOTCH No. 2

Comparison of Sizes

8 Point Scotch No. 2 with Italic and Small Caps (8△430) Lower case alphabet, 76 points. Figures, .0[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type des 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make VBCD

9 Point Scotch No. 2 with Italic and Small Caps (9△430) Lower case alphabet, 68 points. Figures, .07[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

10 Point Scotch No. 2 with Italic and Small Caps (10△374) Lower case alphabet, 54 points. Figures, .07[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? W VBCD

11 Point Scotch No. 2 with Italic and Small Caps (11△330) Lower case alphabet, 48 points. Figures, .07[illegible]

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS
How is one to assess and evaluate a type face in terms of its esthetic desig VBCD

12 Point Scotch No. 2 with Italic and Small Caps (12△374) Lower case alphabet, 154 points. Figures, .083

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively plea 1234
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its esthetic VBCD



LINOTYPE SCOTCH No. 2

8 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC D WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FAC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and taste-

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains,

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffifl (\$£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifl (\$£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information 8-A 416. Lower case alphabet, 103 points. Figures, .0553; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZEJO.

LINOTYPE SCOTCH No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVE

9 *point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to per-

(solid)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and

(One-Letter Italic)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl (*$£*,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£*,.:;'-'?!*†‡§¶) 1234567890*

TELE-SET SPACE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information: (ABC Lower case alphabet ... Regular ... Bold ... Italic ... Bold Italic ... Caps ... Code word: ZELY.

LINOTYPE SCOTCH No. 2

10 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellish-

(two-point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

Matrix Information. 10/374. Lower case alphabet, 131 points. Figures, .0692; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word, ZENE.

LINOTYPE SCOTCH No. 2

11 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffifffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifffl ($£,.:;'-'?! †‡§¶) 1234567890

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5
abcdefghijklmnopqrstuvwxyz

LINOTYPE SCOTCH No. 2

12 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS I

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skimmy" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a per-

(One-point leaded)

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the

(One-Letter Italic)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffifffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffifffl ($£,.:;'-'?! †‡§¶) 1234567890

TRUE-CUT SMALL CAPS, SPECIAL NO. 5

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ONE-LETTER ITALIC, SPECIAL NO. 5

abcdefghijklmnopqrstuvwxyz

Matrix Information—1½;3/4. Lower case alphabet, 12 point—Figures, .6654; comma, period and thin space, .0416. Runs in 90 channels—Ejects one. Code word, ZAHLES.

LINOTYPE SCOTCH

Comparison of Sizes

6 Point Scotch with Italic and Small Caps (6△4)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace makers VBCD

8 Point Scotch with Italic and Small Caps (8△6)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the VBCD

10 Point Scotch with Italic and Small Caps (10△36)
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? VBCD

11 Point Scotch with Italic and Small Caps (11△10) Lower case alphabet, 134 points. Figures, .077
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desi VBCD

11½ Point Scotch with Italic and Small Caps (11½△2) Lower case alphabet, 142 points. Figures, .0816
HOW IS ONE to assess and evaluate a type face in terms of its esthetic 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic VBCD

12 Point Scotch with Italic and Small Caps (12△10) Lower case alphabet, 155 points. Figures, .084
HOW IS ONE to assess and evaluate a type face in terms of its e 1234
HOW IS ONE to assess and evaluate a type face in terms of its e VBCD

14 Point Scotch with Italic and Small Caps (14△142)
HOW IS ONE to assess and evaluate a type face in ter 1234
HOW IS ONE to assess and evaluate a type face in ter VBCD

18 Point Scotch (18△197)
HOW IS one to assess and evaluate a type 123

24 Point Scotch (24△171)
HOW IS one to assess and eval 123

30 Point Scotch (30△107)
HOW IS one to assess an 123

18 Point Scotch Italic (18△197)
HOW IS one to assess and evaluate a type 123

LINOTYPE

List of Characters in Two-Letter Fonts with *Italic* and Small Caps

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890
VBCDE *abcdefghijklmnopqrstuvwxyz* FGHTJ

,.:;?!()*'' Æ Œ fb & £ $ . . . fi fl ff ffi ffl æ œ
,.s;?!A I Q O'' *Æ Œ fb N £ P L . . . fi v ff W M K H*

12345 Z & : ( ) fi ffi ffl æ œ 67890
12345 v & : ( ) fi ffi ffl æ œ 67890

$^{1}/_{8}$ $^{1}/_{4}$ $^{3}/_{8}$ $^{1}/_{2}$ $^{5}/_{8}$ $^{3}/_{4}$ $^{7}/_{8}$ X Z & Æ Œ @ ‘ † ‡ § ¶ [ ]

One Letter Italic Logotypes

FA PA TA VA WA YA Th Wh

Two-Letter Logotypes

Ta Te To Tr Tu Tw Ty
Ta Te To Tr Tu Tw Ty

Va Ve Vo V. Wa We Wo W.
Va Ve Vo V. Wa We Wo W.

Ya Ye Yo Y.
Ya Ye Yo Y.

LINOTYPE SCOTCH

6 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 6△96. Lower case alphabet, 97 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, OCUL.

TRADE LINOTYPE MARK

8 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHE DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a spe-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 8△82. Lower case alphabet, 110 points. Figures, .056; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, OCYM.

LINOTYPE SCOTCH

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF I
ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRI

10 *point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and

(12 point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excel-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its

(2 points leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!†‡§¶) 1234567890*

Matrix Information—10 S 36. Lower case alphabet, 1[illegible] points. Designed [illegible] and their [illegible] channel magazine. Code word: ODAH.

LINOTYPE SCOTCH

11 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information: 11△10. Lower case alphabet, 134 points. Figures, .077; comma, period and thin space, .0385. Runs in 90 channel magazine. Code word, ODAP.

LINOTYPE SCOTCH

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN T

$11\frac{1}{2}$ *point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of*

(Set on eleven point body and leaded two points)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

NOTE—*Long descenders, g, j, p, q and y, for use when casting 11 point on a 12 point slug, will be substituted for these regulars, furnished with the font, when selected. These can be added as an extra*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£,.:;'-'?! †‡§¶) 1234567890

Matrix Information—$11\frac{1}{2}$ *point*. Lower case alphabet, 142 points. Figures, [illegible] comma per unit [illegible] channel magazine. Smallest slug on which this face will cast is 11 point. Code word, ODEJ.

LINOTYPE SCOTCH

12 *point*

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant

(two-point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?!*†‡§¶) 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£„.:;'-'?! †‡§¶) 1234567890

Matrix Information 12△10. Lower case alphabet, 155 points. Figures, .084; comma, period and thin space, .042. Runs in 90 channel magazine. Code word, ODHA.

LINOTYPE SCOTCH

HOW IS ONE TO ASSESS AND EVALUATE A TY 14
FACE IN TERMS OF ITS ESTHETIC DESIGN? W *point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?

NOTE [illegible] *characters in the auxiliary position were cast on a slug larger than 14 point the metal would run into both positions.*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl (*$£*.,:;'-'?!*†) 123456
abcdefghijklmnopqrstuvwxyzfiflffffiffl ($£*.,:;'-'?! †) 123456*

Matrix Information [illegible] channel magazine. Code word: ODIE

18 point

HOW IS ONE TO ASSESS AND EVALU

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVWX
abcdefghijklmnopqrstuvwxyz fiflffffiffl
12345 ($,.:;'-'?!) 67890

Matrix Information: 18△195. Lower case alphabet, 235 points. Figure 1, .0968; 2 to 0, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ODIR.

LINOTYPE

18 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly,

(four point leaded)

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz fiflff ffiffl
12345 ($,.:;'-'?!) 67890

Matrix Information: 18△197. Lower case alphabet, 236 points. Figures, .1245. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ODLO.

24 *point*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? Wh abcdefghijkl mnopqrstuvwxyzfiflffffiffl ($,.:;'-'?!)

(two point leaded)

ABCDEFGHIJKLMNOPQRS TUVWXYZ&1234567890

Matrix Information—24△171. Lower case alphabet, 307 points. Figure 1, 1383; 2 t to 0, 156. Runs in Wide 72 channel magazine; also lower case, except m and w, in cap channels of 80 channel magazine with caps and figures in Wide 84 Channel auxiliary magazine. Code word, ODJE.

LINOTYPE

30 *point*

How can one assess and evaluate a type face in terms of its esthetic design? Why do the many abcdefghijklmnopqrst uvwxyz ($,.:;'-'?!) 1234567890

(four point leaded)

ABCDEFGHIJKLMNOP QRSTUVWXYZ&

Matrix Information—30△107. Lower case alphabet, 376 points. Figure 1, 1798; 2 t to 0, 207. Runs in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 84 channel auxiliary magazine. Code word, ODKI.

SCOTCH No. 2



SCOTCH

These blocks of 11 point Linotype Scotch No. 2 and Scotch are shown here for side-by-side comparison purposes. The leading in each block is identical: three points. So too, is the text. One hundred years ago, typefounders in Scotland were advertising the face we know as Scotch, which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer. Linotype provides two versions of the Scotch Roman face—the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is avail-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz$1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
(£,.:;'-'?!*†‡§¶)

These blocks of 11 point Linotype Scotch No. 2 and Scotch are shown here for side-by-side comparison purposes. The leading in each block is identical: three points. So too, is the text. One hundred years ago, typefounders in Scotland were advertising the face we know as Scotch, which then was termed Modern Roman. Whether Scotch evolved from an attempt to modernize Caslon, or whether it grew out of a modification of the straight serifs of Bodoni, really doesn't matter. Scotch Roman still has a definite place in the typographic resources of every good printer. Linotype provides two versions of the Scotch Roman face—the Scotch No. 2 series is a new cutting, with slightly closer fitting and the emphasis of black in the capital letters removed. It is available in five sizes, from 8 to 12

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz$1234567890
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
(£,.:;'-'?!*†‡§¶)

TEXTYPE

Linotype Textype is a contemporary book and periodical face designed to meet modern printing conditions. It is clear, readable, graceful, with an absence of any manneristic or period tendencies in design. Its excellent color and lack of pronounced distinction in thick and thin strokes enable it, as a foremost critic has pointed out, "to print clearly under severe conditions of paper, ink and speed."

Textype is available in eight sizes in combination with italic, from 6 to 18 point, with small capitals available in 6 to 14 point sizes. It is also cut in combination with Bold Face No. 2, to meet a demand for side and sub-head emphasis, in seven sizes, from 6 to 14 point. You will find Textype possesses the happy faculty of being at home with either old style or modern display faces. It looks well combined with Garamond, Narciss, Cloister Bold and Vulcan Bold—as well as the newer flat serif and sans serif faces such as Memphis and Metro.



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

NEW YORK CITY, CHICAGO, NEW ORLEANS, SAN FRANCISCO. CANADIAN LINOTYPE, LIMITED, TORONTO. REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

Linotype Textype with Italic and Small Caps

6 Point (6△304) Lower case alphabet, 102 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make VBCD

7 Point (7△304) Lower case alphabet, 119 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac VBCD

8 Point (8△396) Lower case alphabet, 115 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th VBCD

9 Point (9△432) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh VBCD

10 Point (10△324) Lower case alphabet, 136 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

12 Point (12△324) Lower case alphabet, 153 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe VBCD

14 Point (14△220) Lower case alphabet, 167 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it VBCD

18 Point (18△300) Lower case alphabet, 216 points. Figures, .1107

HOW IS one to assess and evaluate a type face i 1234
HOW IS one to assess and evaluate a type face i 1234

6–14 pt. TRADE LINOTYPE MARK

Linotype Textype with Bold Face No. 2

6 Point (6△304) Lower case alphabet, 102 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

7 Point (7△130) Lower case alphabet, 140 points. Figures, .0484

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pac 1234

8 Point (8△304) Lower case alphabet, 115 points. Figures, .0553

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do th 1234

9 Point (9△118) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Wh 1234

10 Point (10△320) Lower case alphabet, 136 points. Figures, .0692

HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic desig 1234

12 Point (12△310) Lower case alphabet, 153 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthe 1234

14 Point (14△194) Lower case alphabet, 167 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in terms of it 1234
HOW IS ONE to assess and evaluate a type face in terms of it 1234

6 pt.

Six Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $£,.::-‘’?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $£,.::-‘’?!–

LINOTYPE

7 pt.

Seven Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the ex-*How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the ex-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $£,.::-‘’?!– —...
abcdefghijklmnopqrstuvwxyzæœfiflffffifffl 1234567890 $£,.::-‘’?!– —...

Eight Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they*

(two point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is,

(one point leaded)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practic g j p q y

(set with long descenders, on nine point body)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-‘’?!–,—. . . ()@ſb*†‡¶§[]%
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-‘’?!– —. . . ()@ſb †‡¶§[]%
⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

Matrix Information 8△396. Lower case alphabet, 115 points. Figures 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZIGO.

Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OV

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.,* a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embellishments. He was simple enough and artist enough to let the implement itself (and his facile hand) shape the product. The fine qualities of this artist's letter-forms were carried over into the metal types and sealed up there, like butterflies in amber. It is argued, however, that the ascription of beauty to type letters by this route (*i.e., via* the standards of calligraphy) is false logic. If the natural and simple and tastefully controlled use of an implement produces a fine result, why not start with the process of founding type instead of with the process of writing with a pen? Why not cut punches and strike matrices and cast type metal simply and naturally and tastefully, and make types that reflect a suitable artistic use of the process of typefounding? I think that the argument is esthetically sound. There is no common opinion about the legibility or grace or vigor of various *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–—. . . ()@1b
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!

†‡©§[ ]′⁄ $^{1}_{8}$ $^{1}_{4}$ $^{3}_{8}$ $^{1}_{2}$ $^{5}_{8}$ $^{3}_{4}$ $^{7}_{8}$
†‡©§[ ]′⁄ $^{1}_{8}$ $^{1}_{4}$ $^{3}_{8}$ $^{1}_{2}$ $^{5}_{8}$ $^{3}_{4}$ $^{7}_{8}$

Ten Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, *i.e.*, a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is*

set with two points added

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has g j p q y

set with long descenders on eleven point body

Lists of Characters in Each Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|—. . . ()
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —. . . ()
@ ſb*†‡¶§[]‘’ ⅛¼⅜½⅝¾⅞
@ſb †‡¶§[]‘’ ⅛¼⅜½⅝¾⅞

Matrix Information 107,424. Lower case alphabet, 136 points. Figures 0692; comma, period and thin space 0346. Runs in 90 channel magazine. Code word: ZIKA

Twelve Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right fo g j p q y

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.::-''?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!– —

. . . ( ) 6a Ib * † ‡ ¶ § | | ' , 1/8 1/4 3/8 1/2 5/8 3/4 7/8
. . . ( ) 6a Ib † ‡ ¶ § | | ' , 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Fourteen Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written let-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super-

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$
£,.:;-''?!–'—. . . ( )@ƗƀƗ*†‡¶§[ ]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
£,.:;-''?!– —. . . ( )@Ɨƀ †‡¶§[ ]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information—14A220. Lower case alphabet, 167 points. Figures, .0968; comma, period and thin space, .0484. Runs in 90 channel magazine. Code word, ZEMKF.

Eighteen Point

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN? How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of*

[illegible]

List of Characters in Face Eighteen Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890
abcdefghijklmnopqrstuvwxyzfiflffffiffl 1234567890
$,.:;-''?! –. . () 1/8 1/4 3/8 1/2 5/8 3/4 7/8
$,.:;-''?! –. . () 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information 18A30. Lower case alphabet [illegible] Figures [illegible] and thin space [illegible] Remember channel magazine. Code word: ZIBZO.

TEXTYPE
for
Text Books

LINOTYPE

Develop the sound of *wh*; also *th* as found in *thin, thick*, etc. The modification of this sound as found in *this, that*, etc., will be easily mastered by the child. Teach *th, wh, ch, sh*, as initial sounds grouped with a vowel, *thi-n, cho-p*. For application see pp. 22 ff.

thin	then	when	shed
thick	this	whip	shad
thing	them	whim	shot
think	that	whiff	shell
thank	thus	whist	ship
chin	chap	chill	chum
chip	chat	chick	chop



She hit the dish of red paint.
Over went the paint
on *Blackie.*
There were red spots
on her head.
There were red spots
on her back.
Her feet were red too.

"Oh, Nan!" cried Jimmie Dale.
"Do not call your cat *Blackie.*
Call her *Spottie*, now."

. A and B, are a review of sounds taught:

Group A

ck	shop	chop
ck	elm	fled
ap	plum	flag
iff	much	sang
ash	thing	sung
ess	swim	speck

Above. A primer page reset in 8, 12 and 18 point Textype from the Ginn and Company *The New Beacon Primer* by James H. Fassett

Left. Text and illustration from *Friends, A Primer* by Mary E. Pennell and Alice M. Cusack, published by Ginn and Company, Boston, Mass., reset in 18 point Textype with Italic. The illustration, used through the courtesy of the publisher, is by Marguerite Davis.

6 pt.

Six Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH
DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– —

Machine Corporation of America, 29 Ryan Avenue, Chicago, Illinois, 60630. Telephone: (312) 283-1500. Telex: 25-3875. Cable address: LINOTYPE. Chicago. Code word: ZOPO

LINOTYPE

7 pt.

Seven Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the ex- **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the ex-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– —

Machine Corporation of America, 29 Ryan Avenue, Chicago, Illinois, 60630. Telephone: (312) 283-1500. Telex: 25-3875. Cable address: LINOTYPE. Chicago. Code word: ZOPO

8 pt.

Eight Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|—. . . ()@ſb*†‡¶§[]%
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!– — . . . ()@ſb*†‡¶§[ ]%
⅛¼⅜½⅝¾⅞
⅛¼⅜½⅝¾⅞

Matrix Information: 8△804. Lower case alphabet, 115 points. Figures, 0583, comma, period and thin space, 0477. Runs in 90 channel magazine. Code word, MAMO.

9 pt.

TRADE LINOTYPE MARK

Nine Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de-**

(two point leaded)

List of Characters in Two-Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|—. . . ()@ſb
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890 $£,.:;-"?!–|—. . . ()@ſb
*†‡¶§[ ]% ⅛¼⅜½⅝¾⅞
***†‡¶§[ ]% ⅛¼⅜½⅝¾⅞**

Matrix Information: 9△118. Lower case alphabet, 125 points. Figures, 0625, comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, ZLYH.

10 pt.

Ten Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—. . . ()
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–|—. . . ()
@lb*†‡¶§[]% ⅛¼⅜½⅝¾7⁄8
@**lb***†‡¶§[]% ⅛¼⅜½⅝¾7⁄8

LINOTYPE

12 pt.

Twelve Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERM
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.::-''?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.::-''?!– —
. . . ()@ lb*†‡¶§[]% ⅛¼⅜½⅝¾7⁄8
. . . ()@ **lb***†‡¶§[]% ⅛¼⅜½⅝¾7⁄8

Fourteen Point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so super-

(two point added)

List of Characters in 14-pt. Letter Font

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$

£ ,.:;-''?!– — . . . ( ) @ ŧƀ * † ‡ ¶ § [ ] ‘ ’ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

£ ,.:;-''?!– — . . . ( ) @ ŧƀ * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information: 14 pt. 1-A text case alphabet 167 points. Figures, 0968, comma, period and 3-em space 484. Runs in 90 channel magazine. Codeword, ZABLA

LINOTYPE
Telephone Faces

Type Faces for Telephone Directories of Two-, Three- and Four-Column Format

BELL GOTHIC

•

No. 11 with GOTHIC CONDENSED No. 4

•

No. 12 with GOTHIC No. 11

•

GOTHIC No. 12

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK. NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO, CANADA
Representatives in the Principal Cities of the World

Cover page set in Bell Gothic family

Telephone Directory Composition

After exhaustive experiments carried on with the co-operation of telephone companies all over the United States, taking into consideration the various things that combine to make the ideal telephone directory—readability, simplicity, the readiness with which listings may be found, and the compactness that makes for economy of production—we have designed special faces for telephone-directory composition. That we have simplified the problem materially is evidenced by the fact that ninety per cent of all telephone directories in this country are now Linotype-set.

The faces that have been adopted as standard by the Bell Telephone System are shown on the following pages. Samples of telephone directory composition are also shown. Bell Gothic has lately superseded No. 11 with Gothic Condensed No. 4 for the New York Telephone Directory and the Directories of many other cities. Following are designated the faces listed in the standard specifications:

(a) 7 Point Bell Gothic, for alphabetical sections of two- and three-column directories.

(b) 6 Point Bell Gothic, for both alphabetical and classified sections of four-column directories.

(c) 6 Point No. 11 with Gothic Condensed No. 4, for both alphabetical and classified sections of four-column directories.

(d) 7 Point Gothic No. 12 One-Letter Caps, for bold face listings in classified sections of two-, three- and four-column directories.

(e) 6 or 7 Point Bell Gothic, or 6 Point Gothic Condensed No. 4, One-Letter Caps, for simplifying composition in dial listings.

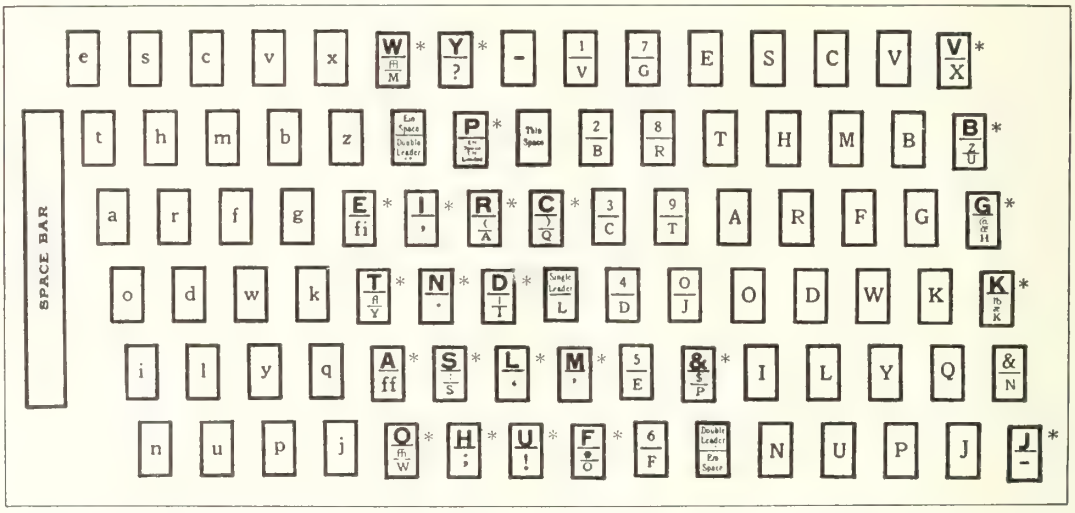
A special font has been arranged so that printers need purchase only the matrices actually required, instead of the complete regular font which includes characters not used in telephone directory composition. The quantities of matrices for purely telephone directory fonts are given below. On the opposite page are noted the characters included in the font for specifications a, b or c. Other available characters, to make up a complete font for composition of a general nature (1500 quantity), are shown separately.

To provide for bold face listings in the classified section, a special telephone directory keyboard (illustrated below) has been arranged.

Keyboard Layouts for Standardized Telephone Directory Composition

DIAGRAM No. 113—Providing for caps, lower case and figures of 6 or 7 Point Bell Gothic, or 6 Point No. 11 with Gothic Condensed No. 4, in regular channels and 7 Point Bell Gothic, or Gothic No. 12, One-Letter Caps in center channels of same magazine.

DIAGRAM No. 113a—Same as Diagram No. 113 with the exception that, when using 6 Point Bell Gothic, or Gothic Condensed No. 4, One-Letter Caps in center channels, Cap J runs in the fifty-ninth channel, in place of &.



Characters marked with asterisk (*) denote in which channels One-Letter Caps, referred to in specifications d and e above, run. Note that Caps Q, X, Z (also Small Caps A, C, E, and hyphen and apostrophe of specification d) run pi. In the faces referred to in specifications a, b and c above, Caps X, Z, ½, asterisk and apostrophe run pi, if the One-Letter Caps of specifications d and e are used. If the latter are not used, then these characters may be accommodated in the magazine.

Font Arrangements

Font for ordinary listings, specifications a, b or c	1100 matrices
Cap Font for bold face listings, specification d	280 matrices
Cap Font for dial listings, specification e	163 matrices
Keyboard arrangement No. 113	24 combination keybuttons, Part No. H-304
Keyboard arrangement No. 113a	23 combination keybuttons, Part No. H-304

(Combination keybutton, H-304, consists of keybutton and celluloid cover. It may be obtained in black, blue or white and with characters inserted if same are specified.)

Two-Letter Telephone Directory Faces

6 Point Bell Gothic 06△418

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing ra 1234

7 Point Bell Gothic 07△488

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

8 Point Bell Gothic 08△508

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

5½ Point No. 11 with Gothic Condensed No. 4 05△440

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov 1234

6 Point No. 11B with Gothic Condensed No. 4B 06△456

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ov 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave ove 1234

6 Point No. 11 with Gothic Condensed No. 4 06△420

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234

6 Point No. 12 with Gothic No. 11 06△432

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

7 Point No. 12 with Gothic No. 11 07△418

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in t 1234

8 Point No. 12 with Gothic No. 11 08△478

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE to assess and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

TELEPHONE FONT — SPECIFICATION A

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ½
abcdefghijklmnopqrstuvwxyz 1234567890 ½

OTHER A, A LARGE — SPECIFICATION A

Æ Œ æ œ fi fl ff ffi ffl – | — $ £ , . : ; ' ? ! ( )
Æ Œ æ œ fi fl ff ffi ffl – | — $ £ , . : ; ' ? ! ( )
fb ¡ ¿ ¶ § [ ] % 1/8 1/4 3/8 5/8 3/4 7/8
fb ¡ ¿ ¶ § [ ] % 1/8 1/4 3/8 5/8 3/4 7/8

IMAGE LINOTYPE WITH

7 Point Gothic No. 12

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN, AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS

ONE-LETTER CAPS (SPECIFICATION A)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& A C E - '

OTHER AVAILABLE CHARACTERS

1234567890 (— % ')

Matrix Information 7△63 Punched in regular position. Figures [illegible] Code word: ZIMAT

6 Point Gothic Condensed No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY PLEASANT TO THEIR EYES? GOOD DESIGN IS ALWAYS PRACTICAL DESIGN, AND WHAT THEY SEE IN A GOOD TYPE DESIGN IS, PARTLY, ITS EXCELLENT PRACTICAL FITNESS TO PERFORM ITS WORK. IT HAS A

ONE-LETTER CAPS (SPECIFICATION E)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

-A -B -C -D -F -G -H J -K -L -M -O -P -Q -R -U -W -X -Y

Matrix Information 6△67 Punched in regular position. [illegible]

6 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!–'- ()*†‡¶§[ ]°₀ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!– — () †‡¶§[ ]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

ONE-LETTER CAPS (SPECIFICATION E)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Special No. 1. Punched in regular position.

Matrix Information—6△418. Lower case alphabet, 75 points. Figures, 0484; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZIDAK.

7 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!–'- — ()*†‡¶§[ ]°₀ 1/8 1/4 3/8 1/2 5/8 3/4 7/8
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!– — ()*†‡¶§[ ]% 1/8 1/4 3/8 1/2 5/8 3/4 7/8

ONE-LETTER CAPS (SPECIFICATION E)

ABCDEFGHIJKLMNOPQRSTUVWXYZ

Special No. 1. Punched in regular position.

WITH 2 POINT SHOULDER OVER SIDE

B C E F G H J L P R T V W

Special No. 3

Matrix Information—7△188. Lower case alphabet, 88 points. Figures, 0853; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, ZIHOS.

8 Point Bell Gothic

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYP
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!–|— . . . ()*†‡¶§[ ]%
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£,.:;-'"?!–|— . . . ()*†‡¶§[ ]%

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8

Matrix Information—8△508. Lower case alphabet, 78 points. Figures, 0622; comma, period and thin space, 0311. Runs in 90 channel magazine. Code word, ZIHOY.

5½ Point No. 11 with Gothic Condensed No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information — 12△24. Lower case alphabet 71 points. Figures, 0&1, comma, period and their spaces 17. Rules in 6-point channel magazine. Code word: ZEDSU.

---

6 Point No. 11B with Gothic Condensed No. 4B

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way,

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information — 6△12. Lower case alphabet 71 points. Figures, 0&1, comma, period and their spaces 7. Rules in 6-point channel magazine. Code word: ZEDLU.

---

6 Point No. 11 with Gothic Condensed No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffifl 1234567890$£.,:;-''?!–— ()*†‡¶§[]% ⅛¼⅜½⅝¾⅞

Matrix Information — 6△12. Lower case alphabet 70 points. Figures, 0&1, comma, period and their spaces 7. Rules in 6-point channel magazine. Code word: ZEDLA

6 Point No. 12 with Gothic No. 8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a**

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information—6A 32. Lower case alphabet, 88 points. Figures, 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, MOIB.

---

7 Point No. 12 with Gothic No. 11

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no**

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

PARTY-LINE LOGOTYPES

-A -C -D -F -H -J -L -M -P -Q -R -U -W -X -Y

Matrix Information—7A 118. Lower case alphabet, 91 points. Figures, 0553; comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, MOIJ.

---

8 Point No. 12 with Gothic No. 11

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,

(one point leaded)

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick,**

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890$£,.:;-"'?!-|— . . . ( ) * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

Matrix Information—8A 158. Lower case alphabet, 102 points. Figures, 056; comma, period and thin space, 028. Runs in 90 channel magazine. Code word, MOOC.

Makowski L Mrs candy 406E9 GR amrcy 7-9287
Makowsky Co mufflers 35E21 AL gonqn 4-0059
Makowsky Irving mufflers 35E21 AL gonqn 4-0059
Makowsky Philip scarfs 143W26 WA twns 9-4461
Makransky S&Sons cltng mfr
260 5Av GR amrcy 5-3407
Makray Cleaning Fluid Corp
136W46 ME dalton 3-0650
Makris Andrew&Bros imp exp
47NewBowery DR ydok 4-7955
Makris Nicholas H 560W17 WA dwth 7-5816
Makrowitz-Kaplan Papr Box Corp
171W Hubert SP ring 7-0896
Makser Emma Mrs midwf 163W57 SC lenox 4-4111
Makser Madeline J 172E82 BU tnsfr 8-6414
Maksman K A groc 350W49 CO mrcy 5-8946
Maksik Saml 'dlys 159Mad A. AS ring 4-4422
Maksstein H clns cntr 210W58 CO mrcy 5-9709
Maksyn Walter 15Hubert LO rsvlt 7-0436
Malabre A L Dr off 90 Wall A WA whit 7-3135
Downtown office 52BPkA. RE gent 4-2259
Malach J J 475 Cen PkW AC admr 2-1481
Malach T dougt 2145 5Av UN rsvlt 4-7788
Malachowsky S carpts 166W50 PE orchrd 6-5971
Malady Eliz C 16 Gramercy Pk KI regnt 6-6228
Malady&MacLaughlan print
109Pct BE dlmn 3-6048
Malady Wm P printr 109Pct BE dlmn 3-6048
Malakoff A factory 1073 1Av VO lnox 5-9397
Malakoff Alex b 1 Madison CO rsvlt 7-5450
Malakoff Arthur Dr dentist 1 Madison LO mrcy 5-6031
Malakoff Beatrice 1 Mitchell OR sprg 4-8973
Malakoff D 1 Madison AC admr 2-2159
Malakoff Milton S b 19W44 MU rsvlt 2-5537
Malakoff Panama Hat Co 49 5Av WI rsvlt 7-8254
21W4 AL mdsn 4-8474
Malakoff Seymour 60E24 AT watr 9-8854
Malamed Herman 1 Madison EL dalton 5-6927
Malament Edw J atty 2 Rector BO w Grn 9-8060
Malament John P&Co 1 Madison
2 MadA. MU rsvlt 2-6930
Malament Leah 1 Madison TR atlan 7-9542
Malamood Bendry 2 Wall 7 WA twns 9-0558
Malamud Israel 1 Broadway CA nal 6-1651
Malamud L A 1 Madison MU rsvlt 2-5595
Malamud R A 52 W 13 ED gramy 4-2055
Malamut J M 1 Madison RE gent 4-5980
Penthouse 12 W 93
Malan Glass 1 MadA.
Malandre Florist Inc 477 6Av
Malanga A 1 Madison
Malanga Carlo 1 Madison
Malanga Lawrence 1 Madison
Malanga Mary 1 Madison
Malanga Mich[illegible] 1 Madison
Malany F M Co Inc 1 Madison
Malarsky Helen R[illegible] 1 Madison
Malaspina E 1 Madison
Malaspina J 1 Madison
Malaster Lorraine 1 Madison
Malat Jac C 1 Madison
Malat Leo 1 Madison
Malat Sam 1 Madison
Malatesta Pasquale 1 Madison
Malatesta Peter 1 Madison
Malatesta Rocco 1 Madison
Malatesta Vincent 1 Madison
Malatesta Zef 1 Madison
Malatesta, J 1 Madison
Malatesta, Jos 1 Madison
Malatesta, S 1 Madison
Malatesta Antonio 1 Madison
Malatesta Andrea 1 Madison
Malatesta Jack 1 Madison
Malatesta Elsa 1 Madison
Malatesta Elsie C 1 Madison
Malatesta Lawrence 1 Madison
Malatesta Lawrence B 1 Madison
Malatesta 215W4
Malatesta 1 Madison
Maldari F&Bros Inc macaron. dies
178Grnd CA nal 6-3223
Maldave Heating&Plumbing Co Inc
284EHoustn DR ydok 4-9633
Malden Knitting Mills 93Worth WA lkr 5-5240
Malden Mills fabrics 450 7Av LA ckwana 4-4814
Maldonado J prods 131W97 AC admy 2-8569
Male F Sherwood Mrs 155E49 WI ckrdm 2-4676
Male Gertrude Mrs 820WEndAv AC admy 2-2235
Male Hyman DDS 740WEAv RI versde 9-6162
Male Jas atty 421 7Av CH rckrng 4-5115
Male Milton 143W96 RI versde 9-4986
Male Morris 235WEndAv SU sghana 7-6486
Male Seymour 820WEndAv AC admy 2-2235
Male Travel Bur Inc 274MadAv AS hlnd 4-8228
Maleh&Hamway linens 21W30 LO ngacr 5-5657
Malenka-Sagar Co Inc mfg jewelers
10Clinton BE dlmn 3-3338
Malenky Louis atty 299Bway RE gent 2-6077
Maleny Ellen M 201E85 LE knglt 2-2873
Maler Ernest R lwyr 295MadAv CA balsta 5-4080
Males Abraham lwyr 527 5Av VA ndrblt 3-5127
Males Geo S lwyr 15 Rcdfr WA lbr 5-6164
Males H dairy 511 Amsterdam Av AC admy 4-5867
Males Harry 201W105 AC admy 4-6206
Male's I Sons bk binders 75 Spring CA nal 6-6402
Males Wm lwyr 60Hudson CO rtlnd 7-6040
Males Wm H dntst 230W54 SU sghana 7-4850
Malester Wm K chemist
145 1Bway WI dunlp 7-4107
Malevanchik M Dr dntst 1658Bway BA rdg 7-6366
Malevinsky M L Mrs 37PkvnDr EN frest 2-3894
Malevsky-Malevitch Peter Col
179E79 RE gent 4-7536
Maley Advtg Agency Inc TimesBldg BR yant 9-5627
Maley&Carolin 99Warren BA rdg 7-2667
Maley Florence Turner vocal 113W57 CI rcle 7-4182
Maley Harry L 99Main CO rtlnd 7-3581
Maley Sue 5 PkvnDr ED gramy 4-6471
Maley T E 441E56 PL ard 3-5583
Malfatti Pasquale b 370E63 RE gent 4-0317
Malfatto Frank 1 DeWitt WA gtwy 3-0180
Malfetano A Buddy
1972 3Av LE frth 4-3228
Malfetano A Silvio 215E117 HA rlan 7-1258
Malfetano A Silvio tuxedos
2117 3Av LE frth 4-2999
Maltis Caroline 779LexAv RE gent 7-1403
Malitsky Alexandr P 58W106 AC admy 2-8148
Malitz Benj lmbr 140W97 RI versde 9-3632
Malitz&Feldman furs 307 7Av WI sconsn 7-8803
Malitzky I statnry 2795Bway AC admy 2-9833
Maljian Pascal Rev 701FtWashAv WA shHts 7-6374
Malkan Harold H atty 60E42 VA ndrblt 3-9193
Malkan Henry rl est 152W42 LO ngacr 5-8002
Malkan Henry 55TiemnPl UN rvrsty 4-6158
Malkasher N 32W82 TR afalgr 7-9798
Malkasher Nat blouses 142W36 CH rckrng 4-1137
Malken I upholsterer 196Wm BE dlmn 3-5283
Malkenson A L office 77Bowery OR chtrd 4-8400
Malkiel Bros embrdrs 333W39 ME dalton 3-0615
Malkin A CE 123Wm BE dlmn 3-1646
Malkin&Berman CPAs 270Bway BA rdgy 7-8226
Malkin Bros furs 60Hudson CO rtlnd 7-5668
Malkin Chas 610W163 WA dwth 7-7525
Malkin Geo 200W15 CH elsea 3-6385
Malkin Geo 607W190 WA dwth 3-3572
Malkin H statnry 510W21S LO rsvlt 7-9336
Malkin Herbert bxs 200W34 ME dalton 3-1255
Residence 38PkvnDrWest WA shHts 7-9345
Malkin J Saml CPA 270Bway BA rdgy 7-8226
Malkin Jacques 532W111 MO rsmnt 2-5545
Malkin Jos D Mrs 145CPkW SU sghana 7-2848
Malkin Katherine Mrs 106W109 AC admy 4-1153
Malkin Lawrence 251NorthEnAv WA dwth 7-6561
Malkin Louis 659W162 WA dwth 8-3229
Malkin M Mrs 75WestEndTer LO rsvlt 7-5431
Malkin Manfred Hats Ansonia SU sghana 7-3300
Malkin Max tailor 501Bway LO rsvlt 7-1755
Malkin Morris 4gMkt CH elsea 3-8629
Malkin Sara 200W15 CH elsea 3-6385
Malkin&Schildkraut
1704 1Av AT watr 9-8876
Malkin&Teaman mfg jwlrs 74W46 BR yant 9-9563
Malkind Nan pub stens 165Wm BE dlmn 3-4296
Res 115 PkvnDr TR afalgr 7-0628
Malkin's H Sons shoes 293Bway BA rdgy 7-5978
Malkin's H Sons shoes 367 5Av LE ximnn 2-1142
Malko Bros-Cassatly Co wholesale
20Warren BO wshrn 9-1994
Malko Co 20Wm BR yant 9-3330
Malkoff Bros furs 1359Bway ME dalton 3-6880
BO wshrn 9-9420
Malkovsky Kyra 56 5W1 WA dwth 3-0728
Mallon Anna L 463W24 CH ickrng 4-0491
Mallon Edw 350E51 EL dorado 5-6249
Mallon Edw V atty 16E42 VA ndrblt 3-1626
Mallon Florence C 153ManhAv AC admy 2-6492
Mallon-Friel Fashion Modeling Studios
RKOBldg CI rcle 7-2057
Mallon-Friel Schl for Models
1270 6Av CI rcle 7-2398
Mallon John metals 154Nsau BE dlmn 3-7379
Mallon John 712W176 WA shHts 7-6044
Mallon John C 25Cummings LO rrain 7-3498
Mallon John J undrtkr 357W21 CH elsea 3-5535
Mallon Michl grocer 150 8Av CH elsea 3-6026
Mallon Peter F 435E24 AS hlnd 4-5220
Mallon Thos J 60GramPk GR amrcy 5-6114
Mallon Zadie 25Cummings LO rrain 7-3498
Mallonee Geo P 461 8Av ME dalton 3-3626
Mallonee Jo 91Chas CH elsea 3-8437
Mallorquina La Grocer 124HmltnPl AU dalton 3-4882
Mallory B L 1215MadAv AT watr 9-0663
Mallory Blanche E 1851 7Av MO rsmnt 2-2584
Mallory&Breheney steam engnrs
248State BO wshrn 9-6654
Mallory C D&Co Inc 11Bway DI bwy 4-3366
Mallory Chas H lwyr 120Bway RE gtwy 2-3581
Mallory Chas King Jr Mrs 456E51 PL ard 8-1901
Mallory Coal Co 20 2dPl DI rgby 4-3460
Mallory Consolidatd Knitting
Mills Inc 141Bway, WI sconsn 7-2242
Mallory E H 101E84 SA rsmnt 2-5795
Mallory Elec Corp 149W64 TR afalgr 7-1650
Mallory Floor Svce 2Cent CO rtlnd 7-1521
Mallory Franklin I Mrs 820E67 VO lnox 5-5261
Mallory Harry R 2 mmo mgrs
144West WA ritz 5-6793
Mallory Hat Co 492 5Av WI sconsn 7-0620
Women dept 56W39 LO ngacr 5-3640
Mallory J Lewis Jr 20W57 BR yant 9-9066
Mallory Jas L 2437MadAv MU rrain 2-7678
Mallory John S surgeon 65WPk CI rcle 6-4745
Mallory Lillian B Mrs 142W58 CI rcle 7-2058
Mallory Lillian D 246 5PkvnDr RI versde 9-1495
Mallory Mazy Mrs 30W115 MO rsmnt 2-0565
Mallory P R 60 E45 VA ndrblt 3-9776
Mallory P R&Co Inc 60 45 VA ndrblt 3-9776
Export office 11Ward BO wshrn 9-7751
Mallory Pynchon&Eisemann See Eisemann&Mallory

Makowski L Mrs candy 406E9 GR amrcy 7-9287
Makowsky Co mufflers 35E21 AL gonqn 4-0059
Makowsky Irving mufflers 35E21 AL gonqn 4-0059
Makowsky Philip scarfs 143W26 WA twns 9-4461
Makransky S&Sons cltng mfr
260 5Av GR amrcy 5-3407
Makray Cleaning Fluid Corp
136W46 ME dalton 3-0650
Makris Andrew&Bros imp exp
47NewBowery DR ydok 4-7955
Makris Nicholas H 560W17 WA dwth 7-5816
Makrowitz-Kaplan Papr Box Corp
171W Hubert SP ring 7-0896
Makser Emma Mrs midwf 163W57 SC lenox 4-4111
Makser Madeline J 172E82 BU tnsfr 8-6414
Maksman K A groc 350W49 CO mrcy 5-8946
Maksik Saml 'dlys 159MadAv AS hlnd 4-4422
Maksstein H clns cntr 210W58 CO mrcy 5-9709
Maksyn Walter 15Hubert LO rsvlt 7-0436
Malabre A L Dr off 90 Wall A WA whit 7-3135
Downtown office 52BPkA. RE gent 4-2259
Malach J J 475 Cen PkW AC admr 2-1481
Malach T dougt 2145 5Av UN rsvlt 4-7788
Malachowsky S carpts 166W50 PE orchrd 6-5971
Malady Eliz C 16 Gramercy Pk KI regnt 6-6228
Malady&MacLaughlan print
109Pct BE dlmn 3-6048
Malady Wm P printr 109Pct BE dlmn 3-6048
Malakoff A factory 1073 1Av VO lnox 5-9397
Malakoff Alex b 1 Madison CO rsvlt 7-5450
Malakoff Arthur Dr dentist 1 Madison LO mrcy 5-6031
Malakoff Beatrice 1 Mitchell OR sprg 4-8973
Malakoff D 1 Madison AC admr 2-2159
Malakoff Milton S b 19W44 MU rsvlt 2-5537
Malakoff Panama Hat Co 49 5Av WI rsvlt 7-8254
21W4 AL mdsn 4-8474
Malakoff Seymour 60E24 AT watr 9-8854
Malamed Herman 1 Madison EL dalton 5-6927
Malament Edw J atty 2 Rector BO w Grn 9-8060
Malament John P&Co 1 Madison
2 MadA. MU rsvlt 2-6930
Malament Leah 1 Madison TR atlan 7-9542
Malamood Bendry 2 Wall 7 WA twns 9-0558
Malamud Israel 1 Broadway CA nal 6-1651
Malamud L A 1 Madison MU rsvlt 2-5595
Malamud R A 52 W 13 ED gramy 4-2055
Malamut J M 1 Madison RE gent 4-5980
Penthouse 12 W 93
Malan Glass 1 MadA.
Malandre Florist Inc 477 6Av
Malanga A 1 Madison
Malanga Carlo 1 Madison
Malanga Lawrence 1 Madison
Malanga Mary 1 Madison
Malanga Mich[illegible] 1 Madison
Malany F M Co Inc 1 Madison
Malarsky Helen R[illegible] 1 Madison
Malaspina E 1 Madison
Malaspina J 1 Madison
Malaster Lorraine 1 Madison
Malat Jac C 1 Madison
Malat Leo 1 Madison
Malat Sam 1 Madison
Malatesta Pasquale 1 Madison
Malatesta Peter 1 Madison
Malatesta Rocco 1 Madison
Malatesta Vincent 1 Madison
Malatesta Zef 1 Madison
Malatesta, J 1 Madison
Malatesta, Jos 1 Madison
Malatesta, S 1 Madison
Malatesta Antonio 1 Madison
Malatesta Andrea 1 Madison
Malatesta Jack 1 Madison
Malatesta Elsa 1 Madison
Malatesta Elsie C 1 Madison
Malatesta Lawrence 1 Madison
Malatesta Lawrence B 1 Madison
Malatesta 215W4
Malatesta 1 Madison
Maldari F&Bros Inc macaron. dies
178Grnd CA nal 6-3223
Maldave Heating&Plumbing Co Inc
284EHoustn DR ydok 4-9633
Malden Knitting Mills 93Worth WA lkr 5-5240
Malden Mills fabrics 450 7Av LA ckwana 4-4814
Maldonado J prods 131W97 AC admy 2-8569
Male F Sherwood Mrs 155E49 WI ckrdm 2-4676
Male Gertrude Mrs 820WEndAv AC admy 2-2235
Male Hyman DDS 740WEAv RI versde 9-6162
Male Jas atty 421 7Av CH rckrng 4-5115
Male Milton 143W96 RI versde 9-4986
Male Morris 235WEndAv SU sghana 7-6486
Male Seymour 820WEndAv AC admy 2-2235
Male Travel Bur Inc 274MadAv AS hlnd 4-8228
Maleh&Hamway linens 21W30 LO ngacr 5-5657
Malenka-Sagar Co Inc mfg jewelers
10Clinton BE dlmn 3-3338
Malenky Louis atty 299Bway RE gent 2-6077
Maleny Ellen M 201E85 LE knglt 2-2873
Maler Ernest R lwyr 295MadAv CA balsta 5-4080
Males Abraham lwyr 527 5Av VA ndrblt 3-5127
Males Geo S lwyr 15 Rcdfr WA lbr 5-6164
Males H dairy 511 Amsterdam Av AC admy 4-5867
Males Harry 201W105 AC admy 4-6206
Male's I Sons bk binders 75 Spring CA nal 6-6402
Males Wm lwyr 60Hudson CO rtlnd 7-6040
Males Wm H dntst 230W54 SU sghana 7-4850
Malester Wm K chemist
Maltis Caroline 779LexAv RE gent 7-1403
Malitsky Alexandr P 58W106 AC admy 2-8148
Malitz Benj lmbr 140W97 RI versde 9-3632
Malitz&Feldman furs 307 7Av WI sconsn 7-8803
Malitzky I statnry 2795Bway AC admy 2-9833
Maljian Pascal Rev 701FtWashAv WA shHts 7-6374
Malkan Harold H atty 60E42 VA ndrblt 3-9193
Malkan Henry rl est 152W42 LO ngacr 5-8002
Malkan Henry 55TiemnPl UN rvrsty 4-6158
Malkasher N 32W82 TR afalgr 7-9798
Malkasher Nat blouses 142W36 CH rckrng 4-1137
Malken I upholsterer 196Wm BE dlmn 3-5283
Malkenson A L office 77Bowery OR chtrd 4-8400
Malkiel Bros embrdrs 333W39 ME dalton 3-0615
Malkin A CE 123Wm BE dlmn 3-1646
Malkin&Berman CPAs 270Bway BA rdgy 7-8226
Malkin Bros furs 60Hudson CO rtlnd 7-5668
Malkin Chas 610W163 WA dwth 7-7525
Malkin Geo 200W15 CH elsea 3-6385
Malkin Geo 607W190 WA dwth 3-3572
Malkin H statnry 510W21S LO rsvlt 7-9336
Malkin Herbert bxs 200W34 ME dalton 3-1255
Residence 38PkvnDrWest WA shHts 7-9345
Malkin J Saml CPA 270Bway BA rdgy 7-8226
Malkin Jacques 532W111 MO rsmnt 2-5545
Malkin Jos D Mrs 145CPkW SU sghana 7-2848
Malkin Katherine Mrs 106W109 AC admy 4-1153
Malkin Lawrence 251NorthEnAv WA dwth 7-6561
Malkin Louis 659W162 WA dwth 8-3229
Malkin M Mrs 75WestEndTer LO rsvlt 7-5431
Malkin Manfred Hats Ansonia SU sghana 7-3300
Malkin Max tailor 501Bway LO rsvlt 7-1755
Malkin Morris 4gMkt CH elsea 3-8629
Malkin Sara 200W15 CH elsea 3-6385
Malkin&Schildkraut
1704 1Av AT watr 9-8876
Malkin&Teaman mfg jwlrs 74W46 BR yant 9-9563
Malkind Nan pub stens 165Wm BE dlmn 3-4296
Res 115 PkvnDr TR afalgr 7-0628
Malkin's H Sons shoes 293Bway BA rdgy 7-5978
Malkin's H Sons shoes 367 5Av LE ximnn 2-1142
Malko Bros-Cassatly Co wholesale
20Warren BO wshrn 9-1994
Malko Co 20Wm BR yant 9-3330
Malkoff Bros furs 1359Bway ME dalton 3-6880
BO wshrn 9-9420
Malkovsky Kyra 56 5W1 WA dwth 3-0728
Mallon Anna L 463W24 CH ickrng 4-0491
Mallon Edw 350E51 EL dorado 5-6249
Mallon Edw V atty 16E42 VA ndrblt 3-1626
Mallon Florence C 153ManhAv AC admy 2-6492
Mallon-Friel Fashion Modeling Studios
RKOBldg CI rcle 7-2057
Mallon-Friel Schl for Models
1270 6Av CI rcle 7-2398
Mallon John metals 154Nsau BE dlmn 3-7379
Mallon John 712W176 WA shHts 7-6044
Mallon John C 25Cummings LO rrain 7-3498
Mallon John J undrtkr 357W21 CH elsea 3-5535
Mallon Michl grocer 150 8Av CH elsea 3-6026
Mallon Peter F 435E24 AS hlnd 4-5220
Mallon Thos J 60GramPk GR amrcy 5-6114
Mallon Zadie 25Cummings LO rrain 7-3498
Mallonee Geo P 461 8Av ME dalton 3-3626
Mallonee Jo 91Chas CH elsea 3-8437
Mallorquina La Grocer 124HmltnPl AU dalton 3-4882
Mallory B L 1215MadAv AT watr 9-0663
Mallory Blanche E 1851 7Av MO rsmnt 2-2584
Mallory&Breheney steam engnrs
248State BO wshrn 9-6654
Mallory C D&Co Inc 11Bway DI bwy 4-3366
Mallory Chas H lwyr 120Bway RE gtwy 2-3581
Mallory Chas King Jr Mrs 456E51 PL ard 8-1901
Mallory Coal Co 20 2dPl DI rgby 4-3460
Mallory Consolidatd Knitting
Mills Inc 141Bway, WI sconsn 7-2242

Gallagher W H 40HomestdAv PO rtRich 7-7829-J
Gallagher Wm H Jr 3Eugen TO ttnvl 8-1494-M
Gallese A 75Baltimre HO neywd 6-0669
Galletta Jos 62Hancock DO ngnHls 6-2619
Galli Thos 348ElliottAv TO ttnvl 8-1757
Gallicchio R&Sons plmbg 225HylanBl SA intGeo 7-5111
Galligan C J 77RandallAv GI braltr 7-4853-M
Gallo Wm butchr 1282RichmndRd DO ngnHls 6-1536
Gallo Wm 266PrsctAv DO ngnHls 6-1777
Galloway C C 374LivrmorAv GI braltr 2-1542
Galloway E Miss 21WashPl GI braltr 2-8966-J
Galloway R 50HighvwAv SA intGeo 7-4949-J
Calpern Mary Mrs genl store
232RichmndTer GI braltr 7-3724
Galvano F statnry 62WinhmAv DO ngnHls 6-2399
Galvin F Miss 146Husson DO ngnHls 6-1818
Galvin M 12YorkAv SA int Geo 7-5819
Gambardella P 172DickieAv GI braltr 2-3369
Gamble L Miss 391ForestAv GI braltr 2-4710
Gamble Wm G 147NorwdAv GI braltr 7-7172
Gamgee A C 36MelroseAv PO rtRich 7-8977-J
Gancherov I W 609MetrpltnAv GI braltr 2-3833-W
Ganchrow S 121VanDuzer SA intGeo 7-5003
Gandy C B off 190Main TO ttnvl 8-2100
Gandy C B CovrlyAv GI braltr 2-5497
Gangloff Chas 420aklyPl DO ngnHls 6-1167
Gannon Frank S Jr 219BardAv GI braltr 2-8913
Gannon J H 6Nichlas GI braltr 7-3215
Gannon John J 13Beekman GI braltr 2-5259-M
Gannon John J A 91Hastngs GI braltr 7-3719
Gannon Olive Miss 39VeltmnAv GI braltr 2-2532
Gannon&Rabin paintrs supls 298Jersy GI braltr 7-8790
Ganss Edw K 107Bac
Ganss Lillian Mrs 122
Ganss Mildred 4Steel
Ganter Geo A 73Valn
Ganz Adolf J 157Ben
Ganzkow E 926Jewet
Garant F F 46FostrR
Garaventa Edith Mrs
Garbarini J 76Dalem
Garbarini Jas 21Roff
Garbarini P 26Florid
Garbarino J restrnt 2
Garbarino M Mrs 41V
Garbe Bertram J 14M
Garbe E Oscar 80Ma
Garbe G H 400HoytA
Garber Bros boys clth
Garber Bros men s wr
Garber D 151DckrAv
Garber Dan L 84Man
Garber Geo I 24Chest
Garber Louis 21Dana
Garber M dept store
Garber P 134CourtIn
Garcia Alvaro M 298
Garcia Marie 292Fin
Gardela A meat 1865
Gardella Chas 151Da
Gardella Chas L 125A
Gardella Emma Miss
Gardella John L 4137
Gardella M 7908Rich
Gardella S 1359Rich
Garden B tailor 19Se
Garden Restrnt 74Ws
Garden State Grocery
Garden State Grocery
Gardiner A restrnt 73
Gardiner E A 70[illegible]

Garramone M statnry 173RichmndRd DO ngnHls 6-3159
Garretson D H 652JewetAv GI braltr 2-1475
Garretson Dairy Farms Co 348SeavwAv DO ngnHls 6-1528
Garretson J L Jr 44Harrisn SA intGeo 7-2415
Garrett A M Miss 43BrownI GI braltr 7-0493
Garrett Eliz Miss 43BrownI GI braltr 7-0493
Garrett Tom CntryClbGds DO ngnHls 6-0117
Garrett Victor 100CIntnAv SA intGeo 7-0531
Garrigan Chas H 158SilverLakeRd GI braltr 7-4035
Garrigan Edna 180akdl HO neywd 6-1976-M
Garrigan P J 16MadaAv GI braltr 2-5423
Garrigan Raymond T 141WimanAv HO neywd 6-0355-W
Garrigan W M 37AvonPl GI braltr 7-5488
Garrod Chas C 1456CastlnAv GI braltr 2-3628-J
Garson F Mrs 234StMarksPl GI braltr 7-5323
Garson Thos N 63ERaleighAv GI braltr 2-2806
Gartner Anna 69MersreauAv GI braltr 2-4078
Garvey Marie Miss 5CntrlAv GI braltr 7-4718
Gary Theo H 187WardAv GI braltr 7-3284-W
Garzetta Michl 148 OtisAv DO ngnHls 6-1146
Garzone A 155CmpblAv GI braltr 2-5690
Garzone P 257Fillmore SA intGeo 7-1585-J
Gas Co NY&Rich off 691Bay GI braltr 7-3000
See NY&Rich Gas Co
Gaskill C P Mrs 113VictryBl GI braltr 7-0373-M
Gaskill Clarence 6165AmboyRd TO ttnvl 8-2043
Gass Waldo M 281 MyrtleAv GI braltar 2-0015
Gates C C 296HartAv GI braltr 2-5231
Gatley Walter 97Taylr GI braltr 2-5580-W
Gatti V 59VanPeltAv GI braltr 2-1060
Gaulke W C 157DanlLowTer GI braltr 7-0742-J
Gauss A Mrs 10CollegAv GI braltr 2-2058-M

Genzlinger L J 110Latoret TO ttnvl 8-0954-R
Geoffry S 48WdswrthAv GI braltr 7-3810
George Frank M mkt 174SouthAv GIbraltr 2-2898
George Frank M 30TaftAv GI braltr 7-7460-M
George L B 30ColmbusPl GI braltr 2-2017
George's Mkt Co 538ForestAv GI braltr 2-1083
Georges P florist 400WillowbrkRd PO rtRich 7-5190
George's Svce Sta 2120RichmndAv GI braltr 2-8722
George's Spa 11RichmndAv GI braltr 2-8848
Georgi K 31StMrksPl GI braltr 7-1739-J
Georgi P C 1610tisAv DO ngnHls 6-1861
Geraghty A Mrs 79 10th DO ngnHls 6-3007-R
Gerber F 37HowrdAv GI braltr 7-5009
Gerdes Aug 195GiffrdsLa HO newyd 6-2154
Gerdts J W 324ClevelandAv HO neywd 6-0105
Gerety M M Miss 131SilverLakeRd GI braltr 7-7046
Gerfen C genl str 14Summit TO ttnvl 8-1009
Gerhard Chas A 315CollfldAv PO rtRich 7-2960
Gerhard F 135EgbrtAv GI braltr 2-4657
Gerhard John J G 75Cliff GI braltr 7-0739
Gerhardt Geo 438ClovRd GI braltr 2-8350-J
Gericke Herbert 1168RichAv GI braltr 2-3815
Gericke Herbert uphlstrng
1566RichmndTer GI braltr 2-1432
Gericke M H 6WhitewdAv GI braltr 2-2397
Gerke Wm E 33CntrlAv GI braltr 7-5622
Gerken F H 17Beekmn GI braltr 2-2671-R
Gerken Henry A 247PottrAv GI braltr 2-1063
Germaine John 89GregPl GI braltr 2-1854-J
Gerner Agnes M 54SummitAv DO ngnHls 6-2184-W
Gerow J B 531CraigAv TO ttnvl 8-2036-J
Gerrard Wm 2206CloveRd GI braltr 7-3143

Left: Suburban Directory, set in 7 point Bell Gothic, solid. Running Title, 6 point Bell Gothic and 10 point Metromedium No. 2.

Below: Classified Directory, set in 6 point Bell Gothic, 7 point Gothic No. 12 (one-letter), 12 point Bodoni Bold, and 6 and 8 point Metromedium No. 2. Running Title, 8 point Bell Gothic.

Tubing—Brass

AMERICAN BRASS CO THE 25Bway DI gby 4-5080
Hudson Steel&Tube Corp 177Lbrty BA rcly 7-5146
Wolverine Tube Co 420LexAv MO hawk 4-1216

Tubing—Cellulose—Odorless

Hygienic Tube&Container Co
36AvL NewarkNJ (Dial the Operator) Markt 2-4544

Tubing—Copper

Phelps Dodge Copper Prods Corp 40Wall WH itehl 4-3570
Revere Copper&Brass Inc NYCntBldg MU rryhil 2-6800
Wolverine Tube Co 420LexAv MO hawk 4-1216

Tubing—Flexible Metal

Fischer Chas Spring Co The
240KentAv Bklyn EV ergrn 8-1100
Pennsylvania Flexible Metallic Tubing Co
30Chrch CO rtlnd 7-3335
TITEFLEX METAL HOSE CO
500FrelinghuysenAv NewarkNJ
(Dial the Operator) Bglow 3-0600
United Metal Hose Co Inc
36-01 43Av LongIslandCity ST ilwel 4-7690

Tubing—Glass

DEMUTH GLASS WORKS INC
WytheAv atNorth11th Bklyn EV ergrn 8-7513
Friedrich&Dimmock 7E42 MU rryhil 2-4235
KEYSTONE GLASS MFG CO 83dGlendale HA vemyr 8-2018
Riedel Jos Glass Wks Inc 261 5Av . . . . . CA ledonia 5-6190

Turtle Soup

Moore&Co
Mfrs Turtle Soups, Turtle Mt
137Beekmn BE ekmn 3-3399

Tuxedos Rented

See Dress Suits Rented

Twines

Alliance Papr&TwineCo 12W21 WA tkns 9-4395
AMERICAN MFG CO 62West Bklyn EV ergrn 9-4000
Archer A W Co Inc 100Worth WO rth 2-6676
Bernhardt Zinn Paper Co 30GtJones GR amrcy 7-8497
California Cotton Mills Inc 20WHoustn AL gonqn 4-2425
CROTTY P&CO INC 33Howrd CA nal 6-0258
EMPIRE TWINE&YARN CO INC 70Thos WO rth 2-1542
Frank Paper&Twine Co 2W28 AS hlnd 4-6350
Grady-Travers Co Inc 111 8Av WA tkns 9-3300
Heller&Usdan Inc 17W4 AL gonqn 4-8806
INDEPENDENT CORDAGE CO INC

CORDAGE SPECIALISTS
TWINES, YARNS, CORDS, ROPES
Cotton, Linen, Flax, Jute
Sisal and Hemp
237 Lafayette . . . CA nal 6-3545

Johnston&Co Cable Cord Inc 60E11 ST uyvsnt 9-2706
Kenyon R C Co
Panama Linen Canvas Linen&Cotton Mills

Typewriter Ribbons

Allen&Co 13Vandwtr . . . . . BE ekmn 3-2256
ALLIED CARBON&RIBBON MFG CORP
165Duan WO rth 2-0763
Almo Sales Co 655 6Av WA tkns 9-1379
BUCKEYE RIBBON & CARBON CO THE 306Bway BA rcly 7-0515
BURROUGHS TYPEWRITER RIBBONS—
BURROUGHS ADDING MACHINE CO
1PkAv AS hlnd 4-5900
CARTER'S INK CO THE 438Bway CA nal 6-0716
Codo Mfg Corp 270Lafyet CA nal 6-0661
Columbia Ribbon&Carbn Mfg Co Inc
305E45 MU rryhil 4-4292
Consolidated Ribbon&Carbn Co 401Bway CA nal 6-6207
Crown Ribbon&Carbn Mfg Co 298Bway WO rth 2-6620
De-Fi Mfg Co
Typwrtr Ribns Carbn&Legal Paprs
150Nasau BE ekmn 3-4728
Imperial Mfg Co 321Bway CO rtlnd 7-2306
Ingram W Scott Inc 157W22 WA tkns 9-0529
KEE LOX MFG CO 2PkAv AS hlnd 4-3022
LITTLE A P INC
Manufacturers Typewriter Ribbons&Carbon Paper 45AstrPl . . . ST uyvsnt 9-6312
MICO SYSTEM 621Bway GR amrcy 7-9026
Miller Bryant Pierce Co 2PkAv AS hlnd 4-0756
MITTAG&METHUDY INC 261Bway BA rclay 7-5790
NEIDICH PROCESS DIVISION OF UNDERWOOD ELLIOTT FISHER CO
117W33 LA ckawana 4-4881

Typewriter Stands

Acme Typwrtr Sup Co 27Waren CO rtlnd 7-1614

LINOTYPE

Self Spacing Faces

6 AND 8 POINT NO. 17 *with Condensed Title No. 5*

8 POINT TARIFF TYPEWRITER

8 POINT IONIC NO. 4 *with Antique No. 8*—SELF SPACING

8 POINT IONIC NO. 4 *with Antique No. 8*

IN various forms of statistical tables and other intricate tabular work it is a convenience to have the alphabet characters on unit widths that will automatically justify words in figure columns without hand spacing.

On following pages are shown a selection of 6 and 8 point faces that have been designed especially for tables requiring intricate justifications. See pages 806L and 806P for Unit Tables of the respective faces.

TRADE LINOTYPE MARK

Mergenthaler Linotype Company, Brooklyn, New York

NEW YORK CITY • CHICAGO • SAN FRANCISCO • NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

6 Point No. 17 with Condensed Title No. 5 (6△132)

Code Word: Muci

TRADE LINOTYPE MARK

ALPHABETICAL LIST OF STATES FROM WHICH RATES APPLY

Rates in Cents Per 100 Pounds

COTTON, UNCOMPRESSED, with privilege of compressing

(For explanation of Lots, see Items 2 and 3)
(From Lots Shown Below)

TO	No. Lot 12	No. Lot 13	No. Lot 14	No. Lot 15	No. Lot 16	No. Lot 17	No. Lot 18	No. Lot 19	No. Lot 20	No. Lot 25	No. Lot 27	No. Lot 30
Plymouth.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Pontiac.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Poquonock.....Conn.	Rates to Windsor, Conn., only.											
Chester.....N. Y.	68	68	68	68	68	68	68	70	71	73	74	76
Portland.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
Pottstown.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Pottsville.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Poughkeepsie.....N. Y.	63	63	63	63	63	63	63	70	67	68	70	72
Pownal.....Vt.	68	68	68	68	68	68	68	70	71	73	74	76
Proctorsville.....Vt.	68	68	68	68	68	68	68	70	71	73	74	76
Putnam.....Conn.	68	68	68	68	68	68	68	70	71	73	74	76
Quidnick.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Quinapoxet.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Quinebaug.....Conn.	68	68	68	68	68	68	68	70	71	73	74	76
Rahway.....N. J.	63	63	63	63	63	63	63	70	67	68	70	72
Raritan.....N. J.	63	63	63	63	63	63	63	70	67	68	70	72
Reading.....Pa.	63	63	63	63	63	63	63	70	67	68	70	72
Renfrew.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Reynoldsville.....Pa.	68	68	68	68	68	68	68	70	71	73	74	76
Richfield.....N. Y.	63	63	63	63	63	63	63	70	67	61	70	72
Richmond.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
River Point.....R. I.	68	68	68	68	68	68	68	70	71	73	74	76
Rochdale.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Rochester.....N. H.	68	68	68	68	68	68	68	70	71	73	74	76
Rochester.....N. Y.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....Me.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....Mass.	68	68	68	68	68	68	68	70	71	73	74	76
Rockland.....R. I.	Rates to Hope, R. I., only.											
Rockville.....R. I.	Rates to Wood River Junction, R. I., only.											
Rome.....N. Y.	63	63	63	63	63	63	63	70	67	61	70	72
Saco.....Me.	68	68	68	68	68	68	68	70	71	73	47	76

MEMBERS OF THE CHAMBER OF COMMERCE

Name	Business & Firm	Residence
A		
ALBAUGH, G. W.	Wholesale Grocer	Westminster Place, Md.
ALLERS, J. H.	Bank President	155 St. Charles, N. E.
ANDREWS, J. K.	B. & O. R. R. Co.	Camden Station, N. J.
ATKINSON, WM. G.	Steamship Agent	419 East Hanover St.
B		
BAKER, B. N.	Capitalist	Fidelity Building
BALTO BAKING CO.	R. S. Balts, Manager	1112 North Madison St.
B. & O. R. R. CO.	J. B. Brown, Supt.	404 St. Paul Ave., N. W.
BARRETT, THOS. E.	Agent	503 Light St., Springfield
BIEMILLER, J. H.	Flour and Feed	9th St. and Liberty Road
BIGGS, RICHARD J.	Commission Merchant	304 Light Street, Wharf
BRICK, P. MAC	Insurance Agent	214 East Lexington St.
C		
CAHN, JACOB B.	President Distilling Co.	415 N. Holiday St., S. E.
CAMERON, J. M.	Lawyer	Chamber of Commerce
CAMPBELL, T. W.	with John Legg & Co.	324 Eutaw St., N. E.

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

tob	vap	urs	mib	kun	zib	gos	orl	ith	tas	arc	kun	zib
arg	ept	ibe	ong	pof	orm	eig	lin	enf	ech	ton	pof	orm
vid	zet	dak	ung	geg	tau	ahn	uff	teg	ruj	not	geg	tau
ime	ull	zin	acq	jek	ige	buh	spo	ipp	ume	add	jek	ige
ild	rud	rab	urf	ked	geb	pum	gah	arb	zan	end	ked	geb
arl	omb	irm	ruv	euf	gur	ite	pru	baw	ret	red	euf	gur
elt	ilt	smi	nen	gla	lud	rad	lel	cha	heb	eel	gla	lud

See Page 806L for Unit Table

8 Point No. 17 with Condensed Title No. 5 (8△242)

Code Word Motto

LINOTYPE

BASIS FOR RATES FROM INTERIOR EASTERN POINTS

	TO NEW ORLEANS GREAT NORTHERN RAILROAD. Main Line.	Add Following Locals to Rates to Junction Points Named, Adopting Lowest Total as Through Rate (see Note Below).	In Cents per 100 Lbs. Class Rates.					
			1	2	3	4	5	6
1	*Tailisheek.....La...	New Orleans, La.....	50	40	33	27	23	17
2	*Wortham..... " ..	New Orleans, La.....	48	38	31	26	22	17
3	Florenville..... " ..	New Orleans, La.....	45	36	30	25	21	17
4	*Pineacre..... " ..							
5	*Amos (C. L. only)..... " ..	New Orleans, La.....	42	34	28	23	20	16
6	cNorth Slidell..... " ..	New Orleans, La.....	20	16	14	12	10	7
						wO	rle	ans
						12	10	7
						...	...	...
						29	25	18
						30	26	19
						31	26	20

MARGIN OF SAFETY OVER CURRENT RAILROAD DIVIDENDS

This table sets forth the percentage earned on the preferred and common stocks, as per the last annual reports, the present dividend rate, the percentage earned in excess of the dividend—or in other words the margin of safety— and also the percentage earned on the stocks taken at the market prices as of **December 31, 1923,** or the last previous sale.

Name of Security	Year Ending	% Ernd.	Prs. Div.	Mrgn. of Sfty.	List Price	Ernd on Last Price
Atchison.....	Dec. 31, 1922	27.60	*5	22.60	86	32.09
D., L. & West.....	Dec. 31, 1922	12.39	12	0.39	112	5.53
Atlantic Coast Line...	Dec. 31, 1922	15.40	7	8.14	113	13.40
Balt. & Ohio, Pfd.....	6 mos. Je.'23	21.26	2	19.26	59	36.03
Com.....	6 mos. Je.'23	7.61	2	5.11	59	12.60
Can. Pacific.....	Dec. 31, 1922	11.66	10	1.66	146	7.98
Ches. & Ohio.....	Dec. 31, 1922	10.06	4	6.06	72	13.97
Chi. & No. West.....	Dec. 31, 1922	5.05	4	2.05	51	9.90
Chi. R.I. & Pac.7% Pfd.,	Dec. 31, 1922	14.57	7	7.57	77	18.92
6% Pfd.....	Dec. 31, 1922	8.06	6	2.06	66	12.21
Clev. C., C.& S. L., Pfd.	Dec. 31, 1922	80.35	*5	73.35	86	93.43
Colo. & So. 1st Pfd.....	Dec. 31, 1922	9.82	4	5.82	50	19.64
Colo. & So. 2nd Pfd.....	Dec. 31, 1922	5.82	4	1.82	38	15.32
D. L. & West.....	Dec. 31, 1922	12.39	12	0.39	112	5.53
Gt. North., Pfd.....	Dec. 31, 1922	4.36	5	.....	55	7.93
HavanaE.R.,Lt.&P.Pfd.	Dec. 31, 1922	10.67	§6	4.67	100	10.67
Com.....	Dec. 31, 1922	6.67	6	0.67	95	7.02
Illinois Cent.....	Dec. 31, 1922	15.04	7	8.04	102	14.74
Kansas City So., Pfd...	Dec. 31, 1922	7.55	*4	3.55	53	14.25
Leh. Valley.....	Dec. 31, 1922	16.59	7	9.59	61	13.60

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

vid	zet	dak	ung	geg	tau	ahn	uff	teg	ruj	not	ruj	not
tob	vap	urs	mib	kum	zib	gos	orl	ith	tas	arc	fid	rat
arg	ept	ibe	ong	pof	orm	eig	liu	enf	ech	ton	gom	low
ime	ull	zin	acp	jek	ige	buh	spo	ipp	ume	add	zan	end
ool	euk	sef	ank	jur	rik	nuc	tef	lom	fid	rat	luh	tan
ild	rud	rab	urf	ked	geb	pum	gah	arb	zan	end	tas	arc
arl	omb	irm	ruv	eufz	gur	ite	pru	baw	ret	red	gom	low
elt	ilt	smi	nen	gla	lud	rad	lel	cha	heb	eel	ech	ton

See Page 806L for Unit Table

6 AND 8 POINT NO. 17 WITH CONDENSED TITLE NO. 5

TRADE LINOTYPE MARK

LIST OF BROADCASTING STATIONS

Call	Owner	Location	Meters	Kilos.	Time
CKAC	Mount Royal Hotel	Montreal, Que.	430	740	E.S.T.
KDKA	Westinghouse Co.	Pittsburgh, Pa.	326	920	E.S.T.
KFAE	State College	Pullman, Wash.	330	910	P.T.
KFAR	Studio Light Co.	Hollywood, Cal.	280	1070	P.T.
KFCV	F. Mahaffey	Houston, Tex.	360	830	C.S.T.
KFIU	Alaska Electric Co.	Juneau, Alaska	226	1330	P.T.
KFOH	Radio Bungalow	Portland, Ore.	283	1060	P.T.
KFPO	C. M. Esler	Dennison, Tex.	231	1300	C.S.T.
KFPR	Forestry Department	Los Angeles, Cal.	231	1300	P.T.
WAAK	Gimbel Bros.	Milwaukee, Wis.	280	1070	C.S.T.
WABG	Arnold Edwards Co.	Jacksonville, Fla.	243	1210	E.S.T.
WBAP	Star-Telegram	Fort Worth, Tex.	476	620	C.S.T.
WCAG	C. R. Randall	New Orleans, La.	268	1120	C.S.T.
WCAM	Villanova College	Villanova, Pa.	360	830	E.S.T.
WDAK	The Courant	Hartford, Conn.	261	1150	E.S.T.
WDBB	A. H. White Co.	Taunton, Mass.	229	1310	E.S.T.
WGAN	C				
WQAS	I				
WRAZ	I				
WSAJ	C				
WTAF	I				

WHEAT—Monthly High and Low—ORILLIA

Delivery		Jan. 1924	Dec. 1924	Nov. 1924	Oct. 1924	Sep. 1924	Aug. 1924	July 1924	June 1924	May 1924	Apr. 1924
May	H	109⅜	111¾	112¾	114⅝	113½	113½	108½	.....	123⅞	127¼
	L	107¼	105⅜	107	109	106⅞	104½	103⅞	.....	111½	119½
July	H	107½	109⅜	108⅛	110¾	.....	.....	104	113⅞	123	125⅞
	L	105¾	104¼	104⅞	105¼	.....	.....	96	101⅛	112½	116⅝
Sept.	H	107⅛	.....	.....	.....	105	104¼	104	113¼	120¾	123¼
	L	105	.....	.....	.....	98⅞	96¾	95¾	101½	111⅝	114⅞
Dec.	H	.....	106⅛	108	110¾	107¾	108½	107	114⅝	.....	.....
	L	.....	100¼	101⅛	104⅜	101⅜	99⅝	99	104⅜	.....	.....
No. 2 Rd.	H	.....	110	106	112¾	106½	105½	103	126	131½	133½
	L	.....	106	102	109½	102	97¼	96	108	125	131½

6 POINT NO. 17 with CONDENSED TITLE NO. 5

Tariff face on 2-point Unit Basis

List showing characters made and their unit sizes:

Pts.	Characters
	Size, .0277
2	f i j l t , . ' ' , Thin Space
	Size, .0553
4	I J S Z a b c d e g h k n o p q r s u v x y z fi fl ff : ; ? ! ( ) [ ] - .. £ $ / – Figures En Fractions * † ‡ § ‖ ¶ En Space
	Size, .083
6	A B C D E F G H K L M N O P Q R T U V W X Y & m w ffi ffl æ œ — … ℔ ℀ Em Fractions Em Space
	Size, .1107
8	Æ Œ %

8 POINT NO. 17 with CONDENSED TITLE NO. 5

Tariff face on 2-point Unit Basis

List showing characters made and their unit sizes:

Pts.	Characters
	Size, .0277
2	i j l , . ' ' | Thin Space
	Size, .0553
4	I J S Z a b c d e f g h k n o p q r s t u v x y z fi fl ff : ; ? ! ( ) [ ] $ / – Figures En Fractions - . * † ‡ § ‖ ¶ En Space
	Size, .083
6	A B C D E F G H K L M N O P Q R T U V X Y & m w ffi ffl æ œ
	Size, .1107
8	W Æ Œ — . ℔ ℀ % Em Fractions Em Space

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

,. : ; ? ! ( ) * ' ' - — Æ Œ ℔ . . . fi fl ff ffi ffl æ œ £ $
,. : ; ? ! ( ) * ' ' - — Æ Œ ℔ . . . fi fl ff ffi ffl æ œ £ $

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ‖ ¶ – [ ]
⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ‖ ¶ – [ ]

8 Point Tariff Typewriter (8△434)

Code Word: Zacta

LINOTYPE

SECTION 1—(See Page 193 of tariff.)
COMMODITY RATES IN CENTS PER ONE HUNDRED POUNDS, EXCEPT AS NOTED
Rate basis numbers shown below are referred to on Pages 96 thro 179 of tariff, as amended.

Reissue	Amends Tariff Page	Rate Basis	Rates on Commodity Groups 15	16	17	18	19	20	21	22
47	b	4912A	49	46	48	38½				27½
47	b	4912C	43	40	42	36	c500	90d	33½	25½
83	e	4912D	40	37	39	32		90d	31½	19
47	b	5515A	49	46	48	38½				27½
47	b	5515C	40	34	39	32		90d	33½	25½
83	e	5515D	40	37	39	32		90d	31½	19
47	b	6255A	49	47	48	38½				27½
47	b	6255C	43	41	42	36	c500	90d	33½	25½
83	e	6255D	40	38	39	32		90d	31½	19
47	b	65240 A thro 65360 C	49 / 40½	43 / 37	48 / 40½	38½ / 36	c350	90d	33½	24 / 22
83	e	65240D thro 65360D	40	34	39	32		90d	31½	17½
47	b	65365 A thro 65420 C	49 / 43	45 / 39	48 / 42	38½ / 36	c358	90d	33½	27½ / 25½
83	e	65365D thro 65420D	40	36	39	32		90d	31½	19
47	b	65425 A thro 65440 C	49 / 43	46 / 40	48 / 42	38½ / 36	c358	90d	33½	27½ / 25½
83	e	65425D thro 65440D	40	37	39	32		90d	31½	19
47	b	65445 A thro 65465 C	49 / 43	46 / 40	48 / 42	38½ / 36	c500	90d	33½	27½ / 25½
83	e	65445D thro 65465D	40	37	39	32		90d	31½	19
83	e	65470D	40	37	39	32		30	31½	19
47	b	65475 A thro 65535 C	49 / 43	46 / 40	48 / 42	38½ / 36	c500	90d	33½	27½ / 25½

THESE JUSTIFICATIONS ARE ALL MADE ON ONE SLUG

vid	zel	dak	ung	geg	tau	ahn	uff	teg	ruj	not	ruj
tob	vap	urs	mib	kilm	zib	gos	oil	ith	tas	arc	fid
arg	ept	ibe	ong	pof	orm	eig	lin	enf	ech	ton	gom

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz
1234567890$£, . ., ; : : - ' ' | ( ) ? ! [ ] % " ¼ ½ ¾
1234567890$£, . ., ; : : - ' ' | – ( ) ? ! [ ] % " ¼ ½ ¾

All characters in this font are made on a uniform set width of six points.

NORTHBOUND COMMODITY TARIFF

ROUTING—Continued.

Rates on the following commodities from and to the following points, making reference hereto, are applicable only via the following routes:

Index	COMMODITY AND ORIGIN	TO (For explanation, see Page 195). Cinc	Covt Nwpt Lext	Louv	Jeff	NA1b	Obro
		ROUTES (See Pages 342 thro 412).					
	Molasses and syrup, CL, as per Item 6850:						
113870	**FROM** Adel, Ga.	S28	S28	S28	.....	.....	S28
113872	Ashburn, Ga.	S29	S29	S29	.....	.....	S29
113874	Cordele, Ga.	S30	S30	S30	.....	.....	S30
113896	Sylvester, Ga.	S29	S29	S29	.....	.....	S29
113900	Valdosta, Ga.						
	Molasses and syrup, CL, as per Item 6855:						
114184	**FROM** Dothan, Ala.	2002	2002	2002	.....	.....	2002
	Molasses and syrup, LCL, as per Item 6866:						
114665	**FROM** Cordele, Ga.	S30	S30	S30	.....	.....	S30
	Molasses, blackstrap, CL, as per Item 6890:						
115315	**FROM** Savannah, Ga.	S1	S1	S1	S1	S1	S1
	Molasses, blackstrap, CL, as per Item 6905:						
115425	**FROM** Savannah, Ga.	S1	S1	S1	S1	S1	S1
	Molasses, blackstrap, CL, as per Item 6925:						
115630	**FROM** Wilmington, NC.	.....	.....	.....	.....	.....	S1
	Molasses, blackstrap, CL, as per Item 6930:						
115730	**FROM** Wilmington, NC.	.....	.....	.....	.....	.....	S1
	Ore, zinc, CL, as per Item 7260:						
123380	**FROM** Embreeville, Tenn.	⑨5765	.....	.....	A23380F	5765	.....
	Paper articles, CL, as per Item 7353:						
125995	**FROM** ⑨Rogersville, Tenn.	.....	.....	6122	.....	.....	.....
	Paper articles, CL, as per Item 7365:						
126105	**FROM** Holt, Ala.	A26105A	a-A26105B b-A26105D	A26105E	A26105F	A26105G	A26105F
	Tuscaloosa, Ala.						
	Molasses and syrup, CL, as per Item 6905:						
113870	**FROM** Adel, Ga.	S28	S28	S28	.....	.....	S28
113872	Ashburn, Ga.	S29	S29	S29	.....	.....	S29

8 POINT IONIC No. 4 WITH ANTIQUE No. 8 (8△452)

LINOTYPE

Code Word: ZEJEF

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfiffl

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfiffl

1234567890$,.:;-'' ||| — --- ()?!-\/ |||| ½ - ¼

1234567890$,.:;-'' ||| — --- ()?!-\/ |||| ½ - ¼

ALL BOX HEADS SET ACROSS ON ONE SLUG. SEE PAGE 806P FOR UNIT TABLE

8 Point Ionic No. 4 with Antique No. 8 (Self-Spacing) (8△454)

Code Word: Zebu

LINOTYPE

FROM	RATES IN CENTS PER 100 POUNDS TO											
	Points named in Note A of Item 4830				Points named in Note B of Item 4830				Points named in Note C of Item 4830			
	COLUMNS (For Explanation of Columns, see Item											
	1	2	3	4	1	2	3	4	1	2	3	4
Carolina Territory	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Chicago Territory	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Cincinnati Territory	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Dayton-South Bend Territory (Note 6)	55	60½	73½	82½	67½	74½	90	101½	55	60½	73½	82½
Detroit-Cleveland Territory (Note 6)	55	60½	73½	82½	67½	74½	90	101½	55	60½	73½	82½
Kansas City Territory	44	48½	58½	66	52½	58	70	79	40	44	53½	60
Kansas Group No. 1	50½	55½	67½	76	59	65	78½	88½	46½	51	62	70
Kansas Group No. 2	55	60½	73½	82½	(36)60	(27)66	(51)80	(13)90	51	56	68	76½
Kansas Group No. 3	55	60½	73½	82½	(36)60	(27)66	(51)80	(13)90	51	56	68	76½
Little Rock-Ft. Smith Territory	24½	27	32½	37	37	40½	49½	55½	24½	27	32½	37
Louisville Territory as shown in (9)	45½	50	60½	68½	58	64	77½	87	45½	50	60½	68½
Louisville Territory as shown in (8)	45½	50	60½	68½	58	64	77½	87	45½	50	60½	68½
Macon Territory	45	49½	60	67½	57½	63½	76½	86½	45	49½	60	67½
Memphis Territory (see Item 4823)	32	35	42½	48	44½	49	59½	67	32	35	42½	48
Middlesborough Territory	64	70½	85½	96	76½	84	102	115	64	70½	85½	96
Milwaukee Territory	51	56	68	76½	63½	70	84½	95½	51	56	68	76½
Nashville Territory(89)	43	47½	57½	64½	55½	61	74	83½	43	47½	57½	64½
Omaha-Davenport Territory	50½	55½										
Pittsburgh Territory	(11)70	77										
Raleigh Territory	69	76										
St. Louis Territory (see Item 4823) (Except as specifically provided below and in Item 4822).	40	44										
Points in Michigan north of Detroit-Cleveland Territory, as described on page 21, taking Rate Basis:												
10	68½	75½										
11	72½	80										
12	74½	82										
13	79	87										
14	77	84½										
15	72½	80										
(Except as specifically provided in Item 4822).												
Little Rock (see (138))—Ark.	17	18½										
North Little Rock (see (138)) Ark.												
Pulaski (see (138))—Ark												

Note 6—In compliance with Order of (See (18), (29)).

(89)Rates will not apply on Boxes or Car the following points, viz.: Armour, Ga., B

All headings set across on one slug.

To	From Bay Harbor, Fla. Millville Junction, Fla. Panama City, Fla. Descriptions				
	B	C	D	E	F
Alabama City—Ala.	67½	67½	59	44	----
Albany—Ga	92	92	40	30	58
Allens Sanatarium—Ga.	74½	74½	55	41	47
Americus—Ga	92	92	44	53	58
Anniston—Ala.	67½	67½	56	42	----
Athens—Ga.	74½	74½	59	44	----
Atlanta—Ga	67½	67½	56	42	39½
Attalla—Ala.	67½	67½	59	44	----
Augusta—Ga	74½	74½	60	45	47
Avondale Estates—Ga	67½	67½	58	44	----
Bainbridge—Ga	100½	100½	36	27	----
Bemiston—Ala.	67½	67½	55	41	----
Birmingham (see Item 114)—Ala.	67½	67½	53	40	----
Bristol—Va.-Tenn	124	124	79	59	----
Cartersville—Ga	67½	67½	60	45	----
Cedartown—Ga	67½	67½	59	44	----
Chattanooga—Tenn	67½	67½	64	48	----
Columbus—Ga	67½	67½	48	36	39½
Cordele—Ga.	92	92	49	37	58
Cornell—Ga	67½	67½	56	42	39½
Dalton—Ga	67½	67½	63	47	----
Dawson—Ga	92	92	41	31	----
Decatur—Ala	97	97	60	45	----
Decatur—Ga	67½	67½	58	44	----
Dothan—Ala			32	24	34

8 Point Ionic No. 4 with Antique No. 8 (8△452)

Complete font is made on ELEVEN *unit sizes, as indicated below*

Units	Size	Characters
4½	.0277	, . ' ' | ¦ ¦ ( ) 4-Em Space
6	.0369	i l - _ Hyphen 3-Em Space
9	.0553	I f j r s t : ; ! – ‖ Figures $ - * ½ \ ⌠ { } [ ] ⌈ ⌉ ⌊ ⌋ ¦ En Space
10	.0615	c e v x z ?
11	.0676	J S a g o y
12	.0738	b d k p q fi fl
13	.0799	E F L P h n u ff
14	.0861	A B C T V Z
15	.0922	D N O R U Y w
16	.0984	G H K Q X &
18	.1107	M W m __ — Em Space

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififf
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififf

1234567890$,.:;-'' ¦ ¦ ‖ — _ _ _ ( ) ? ! - [ ] ⌊ ⌋ ; ⌈ ⌉ ⌊ ⌋ ¦ *- ½ -
1234567890$,.:;-'' ¦ ¦ ‖ — _ _ _ ( ) ? ! - [ ] ⌊ ⌋ ; ⌈ ⌉ ⌊ ⌋ ¦ *- ½ -

8 Point Ionic No. 4 with Antique No. 8 (Self-Spacing) (8△454)

Complete font is made on SEVEN *units of 2, 3, 4, 5, 6, 7, and 8 points, as indicated below*

Points	Size	Characters
2	.0277	, . ' ' Thin Sp ( ) ¦ ¦
3	.0415	i l Hyphen En _ Figure Dash
4	.0553	I c e f j r s t v x z Figures : ; ! * – $ En _ ‖ ½ ⌠ { [ ] } ⌈ ⌉ ⌊ ⌋ ¦
5	.0692	J S a b d g k o p q y ?
6	.083	A B C E F L P T V Z h n u fi fl ff
7	.0968	D G H K N O Q R U X Y & w
8	.1107	M W m — Em __

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififf
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyzfififf

1234567890$,.:;-'' ¦ ¦ ‖ — _ _ _ ( ) ? ! - \ { } [ ] ⌈ ⌉ ⌊ ⌋ ¦ *- ½ -
1234567890$,.:;-'' ¦ ¦ ‖ — _ _ _ ( ) ? ! - \ { } [ ] ⌈ ⌉ ⌊ ⌋ ¦ *- ½ -

TRADE **LINOTYPE** MARK

TYPEWRITER FACES

Linotype Typewriter Faces meet the exacting requirements of facsimile letter printing. When printed through silk or ribbon, Linotype Underwood faces match perfectly with filled-in addresses. The Remington faces, heavier in line, may be printed direct from slugs, without silk or ribbon. They give satisfactory results where matched fill-in is not essential.

Both Underwood and Remington faces in all point sizes are available as two-letter matrices--regular characters in the normal position, the identical characters underscored in the auxiliary position.

Facsimile typewriter composition can be set on any Linotype. No special attachments or additional equipment are needed. Since all characters and spaces needed for typewriter composition are uniform in width, space-matrices are always used between words and one or more spacebands are put in at the end of the line for justification.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.

Representatives in the Principal Cities of the World

8 Point with Underscore (8△32) 14.5 Characters to the inch

8 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here

10 Point with Underscore (10△32) 12 Characters to the inch

10 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of

12 Point with Underscore (12△32) 10.3 Characters to the inch

12 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor

12 Point No. 4 with Underscore (12△876) 10.6 Characters to the inch

12 No. 4 HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

10 Point with Underscore (10 Pt)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The

10 Point No. 4 with Underscore (10 Pt No. 4)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and thick, nor "skinny" and weak—no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions—it may be, actually, a work of art. The

12 Point with Underscore (12 Pt)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

12 Point No. 2 with Underscore (12 Pt No. 2)

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do—neither clumsy and

8 Point Remington with Underscore (8△200)

8 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/,.:;-'"?! –()
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/,.:;-'"?! –()

---

10 Point Remington with Underscore (10△200)

10 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/

10 Point Underwood with Underscore (10△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/

10 Point Underwood No. 4 with Underscore (10△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 1234567890$¢/

---

12 Point Remington with Underscore (12△200)

12 ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 123

12 Point Remington No. 4 with Underscore (12△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood with Underscore (12△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

12 Point Underwood No. 2 with Underscore (12△200)

ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12
ABCDEFGHIJKLMNOPQRSTUVWXYZ& abcdefghijklmnopqrstuvwxyz 12

LIST OF CHARACTERS IN TWO-LETTER FONTS

REMINGTON

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

1234567890$¢/,.:;-'"?!|–()
1234567890$¢/,.:;-'"?! –()

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$
$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

UNDERWOOD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

1234567890$¢/,.:;-'"?!|–()
1234567890$¢/,.:;-'"?! –()

$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$
$\frac{1}{4}$ $\frac{1}{2}$ $\frac{3}{4}$

THE LINOTYPE
VULCAN BOLD

This series demonstrates that a bold face can be forceful without being brutal; different without being grotesque; novel without doing violence to the classic forms that centuries of usage have assigned to the several letters. Use Vulcan Bold as a means of achieving the emphatic display demanded by the modern technique of advertising and yet keep within the bounds of good taste. Vulcan Bold is a trifle too black to be used for texts, unless for a short block of matter which can be widely leaded as has been done here. It is excellent for display headings and will combine well with almost any face, old style or modern; conventional or manneristic.



MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York
New York City, Chicago, San Francisco, New Orleans
Canadian Linotype, Limited, Toronto
Representatives in Principal Cities of the World

LINOTYPE

comparison of sizes

LINOTYPE VULCAN BOLD *with italic*

10 Point (10△360) Lower case alphabet, 164 points. Figures, .087

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esth 1234
HOW IS ONE to assess and evaluate a type face in terms of its 1234

12 Point (12△300) Lower case alphabet, 181 points. Figures, .0768

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of 1234
HOW IS ONE to assess and evaluate a type face in terms 1234

14 Point (14△176) Lower case alphabet, 210 points. Figures, .1107

HOW IS ONE TO ASSESS AND EVALUATE A T
How is one to assess and evaluate a type face in t 1234
HOW IS ONE to assess and evaluate a type face 1234

18 Point (18△317) Lower case alphabet, 27[illegible] points. Figure 1, .1245; 2 to 0, .1522

HOW IS ONE TO ASSESS AND EVAL
How is one to assess and evaluate a typ 12

21 Point (21△21[illegible]) Lower case alphabet, 313 points. Figure 1, .1383; 2 to 0, .166

HOW IS ONE TO ASSESS AND E
How is one to assess and evaluate 12

24 Point (24△261) Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937

HOW IS ONE TO ASSESS A
HOW IS one to assess and ev 12

18 Point Italic (18△317) Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522

HOW IS one to assess and evaluate a t12

24 Point Italic (24△263) Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937

HOW IS one to assess and ev12

LIST OF CHARACTERS IN TWO-LETTER FONTS WITH ITALIC

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890
12345 abcdefghijklmnopqrstuvwxyz 67890

$ £ ,.:;-‘’?!-— . . . ( ) * [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
$ £ ,.:;-‘’?!-— . . . ( ) * [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE

VULCAN BOLD *with italic*

10 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a*

three point vertical

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($ £ „.:;'-'?!*) 1234567890
abcdefghijklmnopqrstuvwxyz ($ £ „.:;'-'?!) 1234567890*

Matrix Information: Upper case alphabet 21 points, 2 units, 2 spaces, 2 units, punctuation, 2 units, space, 3 units, lower case alphabet 21 points, 2 units, 2 spaces, 2 units, punctuation, 2 units, space, 3 units, channel number and code word ZLL

12 point

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing*

three point vertical

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($ £ „.:;'-'?!*) 1234567890
abcdefghijklmnopqrstuvwxyz ($ £ „.:;'-'?!) 1234567890*

Matrix Information: Upper case alphabet 21 points, 2 units, 2 spaces, 2 units, punctuation, 2 units, space, 3 units, lower case alphabet 21 points, 2 units, 2 spaces, 2 units, punctuation, 2 units, space, 3 units, channel number and code word ZLL

LINOTYPE **VULCAN BOLD** *with italic*

14 point

HOW IS ONE TO ASSESS AND EVALUATE A T FACE IN TERMS OF ITS ESTHETIC DESIGN?

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What*

(four point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz ($£„.:;'-'?!*) 1234567
abcdefghijklmnopqrstuvwxyz ($£„.:;'-'?!*) 1234567

Lowercase alphabet, 26 points. Figures, period and thin space, .055". Runs in 96 characters per pica. Longest word: ZIMI.

LINOTYPE VULCAN BOLD LINOTYPE

HOW IS ONE TO ASSESS AND EVAL
A TYPE FACE IN TERMS OF ITS EST 18 point

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have be ($,.:;'-'?!) 1234567890

ABCDEFGHIJKLMNOPQRSTUVW
abcdefghijklmnopqrstuvwxyz

LINOTYPE

VULCAN BOLD

LINOTYPE

21 point

HOW IS ONE TO ASSESS AND E

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to d ($,.:;'-'?!) 1234567890

(four point leaded)

ABCDEFGHIJKLMNOPQRSTU

abcdefghijklmnopqrstuvwxyz

Matrix Information — 21A-3. Lower case alphabet 313 points. Figure 1 1383; 2 to 0 106. Runs in 7J channel magazine; also lower case except x and w, JI cap channels of 90 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZINA.

LINOTYPE VULCAN BOLD LINOTYPE

HOW IS ONE TO ASSESS A

24 point

How is one to assess and evaluate any type face in terms of its esthetic design? Why do pacemakers in the printing art rave over a specific type face? What do they see in it? Why is it so superlatively pleasant to their eyes? A good design is always a practical design. And what is seen in any good type design is, in part, its excellent practical fitness to perform its work. It has a "heft" and ba abcdefghij klmnopqrstuvwxyz ($,.:;'-'?!)

ABCDEFGHIJKLMNOPQ
RSTUVWXYZ& 123456

LINOTYPE VULCAN BOLD *italic*

18 point

HOW IS ONE TO ASSESS AND EVAL

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical de ($,.:;'-'?!) 1234567890

(three point leaded)

ABCDEFGHIJKLMNOPQRSTUVW

abcdefghijklmnopqrstuvwxyz

Matrix Information: 18△317. Lower case alphabet, 272 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 17 point. Code word, ZIUP.

24 point

HOW IS ONE TO ASSESS A

How is one to assess and evaluate any type face in terms of its esthetic design? Why do pace-makers in the printing art rave over a specific face o abcdefghij klmnopqrstuvwxyz ($,.:;'-'?!)

(three point leaded)

ABCDEFGHIJKLMNOPQ

RSTUVWXYZ& 1234567

Matrix Information: 24△263. Lower case alphabet, 361 points. Figure 1, .166; 2 to 0, .1937. Runs in Wide 72 channel magazine; also lower case in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Smallest slug on which this face will cast is 24 point. Code word, ZOAD.

LINOTYPE
GREEK FACES

INCLUDING

PORSON GREEK

A fine letter-design for classical composition

GREEK METROLITE

A new sans-serif for periodical composition

and various other

Greek Newspaper and Display Faces

LINOTYPE

MERGENTHALER LINOTYPE COMPANY

Brooklyn, New York · New York City · Chicago · San Francisco · New Orleans · Canada:

Linotype, Limited, Toronto, Canada · Representatives in the Principal Cities of the World

The Greek Alphabet

CAPITAL	LOWER CASE	NAME OF LETTER
A	α	Alpha
B	β	Beta (bay-ta)
Γ	γ	Gamma
Δ	δ	Delta
E	ϵ	Epsilon
Z	ζ	Zeta (zay ta)
H	η	Eta (ate-a)
Θ	θ	Theta (thay ta)
I	ι	Iota
K	κ	Kappa
Λ	λ	Lambda
M	μ	Mu (moo)
N	ν	Nu (noo)
Ξ	ξ	Xi (ksee)
O	o	Omicron
Π	π	Pi (pea)
P	ρ	Rho (row)
Σ	σ or ς	Sigma
T	τ	Tau (rhyme with cow)
Υ	υ	Upsilon
Φ	ϕ	Phi (fee)
X	χ	Chi (key)
Ψ	ψ	Psi (p-sea)
Ω	ω	Omega
	$\digamma$	Digamma

LIST OF CHARACTERS IN 8, 10 AND 12 POINT

PORSON GREEK

[Alphabetically Arranged]

1	A	26	β	51	ά	84	ί	123	ῆ	151	ῦ	180	῾
2	B	27	γ	52	ὰ	85	ὶ	124	ῇ	152	ὺ	181	᾽
3	Γ	28	δ	54	ᾴ	87	ΐ	125	ἡ	275	ὐ	182	᾿
4	Δ	29	ε	55	ᾲ	88	ῒ	126	ἤ	400	ὓ	183	ᾯ
5	E	30	ζ	56	ᾷ	89	ῖ	127	ἣ	401	ὒ	193	`
6	Z	31	η	57	ἁ	90	ῗ	208	ἢ	153	ώ	194	´
7	H	32	θ	58	ἅ	91	ῐ	404	ἦ	154	ὼ	296	῀
8	Θ	33	ι	59	ᾍ	92	ῑ	403	ἧ	155	ώ	325	”
9	I	34	κ	62	ᾳ	97	ϊ	131	ῃ	156	ὠ	327	“
10	K	35	λ	286	ᾴ	98	ΐ	353	ῄ	157	ὥ	410	῍
11	Λ	36	μ	204	ᾄ	99	ὶ	206	ῂ	158	ὧ	411	῎
12	M	37	ν	279	ᾶ	280	ῖ	313	ῆ	159	ὤ	290	Ἀ
13	N	38	ξ	398	ᾷ	402	ῖ	299	ῄ	160	ὦ	291	Ἠ
14	Ξ	39	ο	333	ᾷ	282	ῖ	405	ῇ	199	ὼ	292	Ὠ
15	O	40	π	399	ᾳ	104	ό	406	ῇ	408	ὧ	293	῁
16	Π	41	ρ	63	ᾱ	105	ὸ	334	ῇ	407	ὧ	294	ᾏ
17	P	42	σ	68	έ	106	ό	137	ύ	409	ῳ	295	῟
18	Σ	43	ς	69	ὲ	107	ὸ	138	ὺ	412	ῷ	414	κ͞ς
19	T	44	τ	70	ἑ	108	ὅ	139	ὑ	196	ῳ	415	κ͞υ
20	Υ	45	υ	71	ἐ	109	ὁ	140	ὺ	316	ῴ	416	θ͞ς
21	Φ	46	φ	72	ἕ	110	ὅ	141	ὕ	318	ῷ	417	θ͞υ
22	X	47	χ	73	ἓ	111	ὁ	142	ὓ	169	ῥ		
23	Ψ	48	ψ	74	ἔ	120	ή	143	ὔ	170	ῥ		
24	Ω	49	ω	75	ἓ	121	ὴ	144	ὗ	178	῾		
25	α	50	ϝ	413	ἓ	122	ή	150	ϋ	179	῾		

These additional characters are also available in 8 and 10 point Porson Greek only.

53	ᾶ	76	ἔ	128	ῆ	315	ῇ	147	ῦ	197	ῷ
61	ᾶ	86	ἰ	129	ῆ	207	ῇ	161	ῶ	200	ῷ
60	ᾶ	93	ἶ	130	ῆ	145	ῦ	162	ῶ	184	
203	ᾳ	94	ἶ	195	ῇ	146	ῦ	163	ῶ	185	

8 POINT PORSON GREEK

Ἐπειδὴ δὲ κοινῇ τὸ τῶν Ἀρκάδων ἔθνος ἔχει τινὰ παρὰ πᾶσι τοῖς Ἕλλησιν ἐπ' ἀρετῇ φήμην, οὐ μόνον δια τὴν ἐν τοῖς ἤθεσι καὶ βίοις φιλοξενίαν καὶ φιλανθρωπίαν, μάλιστα δὲ διὰ τὴν εἰς τὸ θειον εὐσέβειαν, ἄξιον βραχὺ διαπορῆσαι περὶ τῆς Κυναιθέων ἀγριότητος, πῶς ὄντες ὁμολογουμενως Ἀρκάδες τοσοῦτο κατ' ἐκείνους τοὺς καιροὺς διήνεγκαν τῶν ἄλλων Ἑλλήνων ὠμότητι καὶ παρανομίᾳ. δοκοῦσι δέ μοι, διότι τὰ καλῶς ὑπὸ τῶν ἀρχαιων ἐπινενοημὐνα καὶ φυσικῶς συντεθεωρημένα περὶ πάντας τοὺς κατοικοῦντας τὴν Ἀρκαδίαν, ταῦτα δὴ πρῶτοι καὶ μόνοι Ἀρκάδων ἐγκατέλιπον. μουσικὴν γάρ, τήν γ' ἀληθῶς μουσικήν, πᾶσι μὲν ἀνθρώποις ὄφελος ἀσκεῖν, Ἀρκάσι δὲ καὶ ἀναγκαῖον. οὐ γὰρ ἡγητέον μουσικήν, ὡς Ἔφορός φησιν ἐν τῷ προοιμίῳ τῆς ὅλης πραγματείας, οὐδαμῶς ἁρμόζοντα λόγον αὐτῷ ῥίψας, ἐπ' ἀπάτῃ καὶ γοητείᾳ παρεισῆχθαι τοῖς ἀνθρώποις, οὐδὲ τοὺς παλαιοὺς Κρητῶν καὶ Λακεδαιμονίων αὐλὸν καὶ ῥυθμὸν εἰς τὸν πόλεμον ἀντὶ σάλπιγγος εἰκῇ νομιστέον εἰσαγαγεῖν, οὐδὲ τοὺς πρώτους Ἀρκάδων εἰς τὴν ὅλην πολιτείαν τὴν μουσικὴν παραλαβεῖν ἐπὶ τοσοῦτον ὥστε μὴ μόνον παισὶν οὖσιν, ἀλλὰ καὶ νεανίσκοις γενομένοις ἕως τριάκοντ' ἐτῶν κατ' ἀνάγκην σύντροφον ποιεῖν αὐτήν, τἄλλα τοῖς βίοις ὄντας αὐστηροτάτους. ταῦτα γὰρ πᾶσίν ἐστι γνώριμα καὶ συνήθη, διότι σχεδὸν παρὰ μόνοις Ἀρκάσι πρῶτον μὲν οἱ παῖδες ἐκ νηπίων ᾄδειν ἐθίζονται κατὰ νόμους τοὺς ὕμνους καὶ παιᾶνας, οἷς ἕκαστοι κατὰ τὰ πάτρια τοὺς ἐπιχωρίους ἥρωας καὶ θεοὺς ὑμνοῦσι· μετὰ δὲ ταῦτα τοὺς Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες πολλῇ φιλοτιμίᾳ χορεύουσι κατ' ἐνιαυτον τοῖς Διονυσιακοῖς αὐληταῖς

(two point leaded)

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

αβγδεζηθικλμνξοπρστυφχψω

ἀἁἂἃἄἅἆἇᾀᾁᾂᾃᾄᾅᾆᾇᾈᾉᾊᾋᾌᾍᾎᾏᾲᾳᾴᾶᾷᾺΆᾼὲέἐἑἒἓἔἕῂῃῄῆῇῈΈἠἡἢἣἤἥἦἧᾐᾑᾒᾓᾔᾕᾖᾗᾘᾙᾚᾛᾜᾝᾞᾟῊΉὶίἰἱἲἳἴἵἶἷῒΐῖῗῚΊὀὁὂὃὄὅὸΌὐὑὒὓὔὕὖὗῪΎὺΰῦὠὡὢὣὤὥὦὧᾠᾡᾢᾣᾤᾥᾦᾧῲῳῴῶῷῸΏὼώῶῷ

ϝϜρῤϚ

Matrix Information: 8△87. Lower case alphabet, 100 points. Runs in 90 channel magazine. Code word: ZIMKI

10 POINT PORSON GREEK

Ἐπειδὴ δὲ κοινῇ τὸ τῶν Ἀρκάδων ἔθνος ἔχει τινὰ παρὰ πᾶσι τοῖς Ἕλλησιν ἐπ' ἀρετῇ φήμην, οὐ μόνον διὰ τὴν ἐν τοῖς ἤθεσι καὶ βίοις φιλοξενίαν καὶ φιλανθρωπίαν, μάλιστα δὲ διὰ τὴν εἰς τὸ θειον εὐσέβειαν, ἄξιον βραχὺ διαπορῆσαι περὶ τῆς Κυναιθέων ἀγριότητος, πῶς ὄντες ὁμολογουμένως Ἀρκάδες τοσοῦτο κατ' ἐκείνους τοὺς καιροὺς διήνεγκαν τῶν ἄλλων Ἑλλήνων ὠμότητι καὶ παρανομίᾳ. δοκοῦσι δέ μοι, διότι τὰ καλῶς ὑπὸ τῶν ἀρχαίων ἐπινενοημένα καὶ φυσικῶς συντεθεωρημένα περὶ πάντας τοὺς κατοικοῦντας τὴν Ἀρκαδίαν, ταῦτα δὴ πρῶτοι καὶ μόνοι Ἀρκάδων ἐγκατέλιπον. μουσικὴν γάρ, τήν γ' ἀληθῶς μουσικήν, πᾶσι μὲν ἀνθρώποις ὄφελος ἀσκεῖν, Ἀρκάσι δὲ καὶ ἀναγκαῖον. οὐ γὰρ ἡγητέον μουσικήν, ὡς Ἔφορός φησιν ἐν τῷ προοιμίῳ τῆς ὅλης πραγματείας, οὐδαμῶς ἁρμόζοντα λόγον αὐτῷ ῥίψας, ἐπ' ἀπάτῃ καὶ γοητείᾳ παρεισῆχθαι τοῖς ἀνθρώποις, οὐδὲ τοὺς παλαιοὺς Κρητῶν καὶ Λακεδαιμονίων αὐλὸν καὶ ῥυθμὸν εἰς τὸν πόλεμον ἀντὶ σάλπιγγος εἰκῇ νομιστέον εἰσαγαγεῖν, οὐδὲ τοὺς πρώτους Ἀρκάδων εἰς τὴν ὅλην πολιτείαν τὴν μουσικὴν παραλαβεῖν ἐπὶ τοσοῦτον ὥστε μὴ μόνον παισὶν οὖσιν, ἀλλὰ καὶ νεανίσκοις γενομένοις ἕως τριάκοντ' ἐτῶν κατ' ἀνάγκην σύντροφον ποιεῖν αὐτήν, τἄλλα τοῖς βίοις ὄντας αὐστηροτάτους. ταῦτα γὰρ πᾶσίν ἐστι γνώριμα καὶ συνήθη, διότι σχεδὸν παρὰ μόνοις Ἀρκάσι

(two point leaded)

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

αβγδεζηθικλμηξοπρστυφχψω

ἀἁἂἃἄἅἆἇᾀᾁᾂᾃᾄᾅᾆᾇᾈᾉᾊᾋᾌᾍᾎᾏᾲᾳᾴᾶᾷᾺΆᾼὲέἐἑἒἓἔἕῂῃῄῆῇῈΈἠἡἢἣἤἥἦἧᾐᾑᾒᾓᾔᾕᾖᾗᾘᾙᾚᾛᾜᾝᾞᾟῊΉὶίἰἱἲἳἴἵἶἷῒΐῖῗῚΊὀὁὂὃὄὅὸΌὐὑὒὓὔὕὖὗῪΎὺΰῦὠὡὢὣὤὥὦὧᾠᾡᾢᾣᾤᾥᾦᾧῲῳῴῶῷῸΏὼώῶῷ

ϝϜρῤϚ

Matrix Information: 10△23. Lower case alphabet, 111 points. Runs in 90 channel magazine. Code word: LOIZ.

12 POINT PORSON GREEK

Ἐπειδὴ δὲ κοινῇ τὸ τῶν Ἀρκάδων ἔθνος ἔχει τινὰ παρὰ πᾶσι τοῖς Ἕλ
λησιν ἐπ᾽ ἀρετῇ φήμην, οὐ μόνον διὰ τὴν ἐν τοῖς ἤθεσι καὶ βίοις φιλοξενίαν
καὶ φιλανθρωπίαν, μάλιστα δὲ διὰ τὴν εἰς τὸ θεῖον εὐσέβειαν, ἄξιον βραχὺ
διαπορῆσαι περὶ τῆς Κυναιθέων ἀγριότητος, πῶς ὄντες ὁμολογουμένως Ἀρ-
κάδες τοσοῦτο κατ᾽ ἐκείνους τοὺς καιροὺς διήνεγκαν τῶν ἄλλων Ἑλλήνων
ὠμότητι καὶ παρανομίᾳ. δοκοῦσι δέ μοι, διότι τὰ καλῶς ὑπὸ τῶν ἀρχαίων
ἐπινενοημένα καὶ φυσικῶς συντεθεωρημένα περὶ πάντας τοὺς κατοικοῦντας
τὴν Ἀρκαδίαν, ταῦτα δὴ πρῶτοι καὶ μόνοι Ἀρκάδων ἐγκατέλιπον. μουσικὴν
γάρ, τήν γ᾽ ἀληθῶς μουσικήν, πᾶσι μὲν ἀνθρώποις ὄφελος ἀσκεῖν, Ἀρκάσι
δὲ καὶ ἀναγκαῖον. οὐ γὰρ ἡγητέον μουσικήν, ὡς Ἔφορός φησιν ἐν τῷ προ-
οιμίῳ τῆς ὅλης πραγματείας, οὐδαμῶς ἁρμόζοντα λόγον αὑτῷ ῥίψας, ἐπ᾽
ἀπάτῃ καὶ γοητείᾳ παρεισῆχθαι τοῖς ἀνθρώποις, οὐδὲ τοὺς παλαιοὺς Κρητῶν
καὶ Λακεδαιμονίων αὐλὸν καὶ ῥυθμὸν εἰς τὸν πόλεμον ἀντὶ σάλπιγγος εἰκῇ
νομιστέον εἰσαγαγεῖν, οὐδὲ τοὺς πρώτους Ἀρκάδων εἰς τὴν ὅλην πολιτείαν
τὴν μουσικὴν παραλαβεῖν ἐπὶ τοσοῦτον ὥστε μὴ μόνον παισὶν οὖσιν, ἀλλὰ
καὶ νεανίσκοις γενομένοις ἕως τριάκοντ᾽ ἐτῶν κατ᾽ ἀνάγκην σύντροφον ποιεῖν
αὐτήν, τἄλλα τοῖς βίοις ὄντας αὐστηροτάτους. ταῦτα γὰρ πᾶσίν ἐστι γνώ
ριμα καὶ συνήθη, διότι σχεδὸν παρὰ μόνοις Ἀρκάσι πρῶτον μὲν οἱ παῖδες
ἐκ νηπίων ᾄδειν ἐθίζονται κατὰ νόμους τοὺς ὕμνους καὶ παιᾶνας, οἷς ἕκαστοι
κατὰ τὰ πάτρια τοὺς ἐπιχωρίους ἥρωας καὶ θεοὺς ὑμνοῦσι· μετὰ δὲ ταῦτα
τοὺς Φιλοξένου καὶ Τιμοθέου νόμους μανθάνοντες πολλῇ φιλοτιμίᾳ χορεύουσι
κατ᾽ ἐνιαυτὸν τοῖς Διονυσιακοῖς αὐληταῖς ἐν τοῖς θεάτροις, οἱ μὲν παῖδες
τοὺς παιδικοὺς ἀγῶνας, οἱ δὲ νεανίσκοι τοὺς τῶν ἀνδρῶν λεγομένους. ὁμοίως
γε μὴν καὶ παρ᾽ ὅλον τὸν βίον τὰς ἀγωγὰς τὰς ἐν ταῖς συνουσίαις οὐχ οὕτως
ποιοῦνται διὰ τῶν ἐπεισάκτων ἀκροαμάτων ὡς δι᾽ αὑτῶν, ἀνὰ μέρος ᾄδειν
ἀλλήλοις προστάττοντες. καὶ τῶν μὲν ἄλλων μαθημάτων ἀργηθῆναί τι μὴ
γινώσκειν οὐδὲν αἰσχρὸν ἡγοῦνται, τήν γε μὴν ᾠδὴν οὔτ᾽ ἀργηθῆναι δύνανται
διὰ τὸ κατ᾽ ἀνάγκην πάντας μανθάνειν, οὔθ᾽ ὁμολογοῦντες ἀποτρίβεσθαι
διὰ τὸ τῶν αἰσχρῶν παρ᾽ αὐτοῖς νομίζεσθαι τοῦτο. καὶ μὴν ἐμβατήρια μετ᾽
αὐλοῦ καὶ τάξεως ἀσκοῦντες, ἔτι δ᾽ ὀρχήσεις ἐκπονοῦντες μετὰ κοινῆς ἐπι-

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

αβγδεζηθικλμνξοπρστυφχψω

ἀὰᾶἁἂἃἄἅἆἇᾀᾁᾂᾃᾄᾅᾆᾇᾲᾳᾴᾶᾷἐἑἒἓἔἕὲέἰἱἲἳἴἵἶἷὶίῐῑῒΐῖῗὀὁὂὃὄὅόὸ

ὐὑὒὓὔὕὖὗὺύῠῡῢΰῦῧὠὡὢὣὤὥὦὧᾠᾡᾢᾣᾤᾥᾦᾧῲῳῴῶῷῤῥῬ

ΑΗΩθsθυκsκυ

Matrix information: 1256.17" Lower case alphabet 45 points Kerning Ligatures Contextual Alternates ZapfAB

8 POINT GREEK METROLITE

ΠΑΓΙΩΣΙΣ ΤΟΥ ΔΟΓΜΑΤΟΣ ΤΟΥ ΜΟΝΡΟ

Καθ' ὅλην σχεδὸν τὴν διάρκειαν τοῦ Ἐμφυλίου Πολέμου αἱ κρατοῦσαι τάξεις τῆς Ἀγγλίας δὲν ἀπέκρυψαν τὰς πρὸς τὸ ἐπαναστατημένον Σάουθ συμπαθείας των. Οἱ μὲν Τόρεις ἐθεώρουν τὴν ἐπανάστασιν τῶν Νοτίων Πολιτειῶν ὡς ἱερὸν ἀγῶνα τοῦ ἀριστοκρατικοῦ ἰδεώδους κατὰ τῆς ἰσοπεδωτικῆς πιέσεως τῆς ὑπὸ τῶν Γιάνκηδων ἐκπροσωπουμένης δημοκρατίας καὶ ἰσότητος. Εἰς δὲ τὰ ὅμματα τῶν Οὐΐγων καὶ τῶν Φιλελευθέρων οἱ ὁποῖοι ἦσαν εἰς τὴν ἀρχὴν μὲ πρωθυπουργὸν τὸν λόρδον Πάλμερστων, τὸ χωριστικὸν κίνημα τοῦ Σάουθ ἐνεφανίζετο ὡς ἐμπνεόμενον ὑπὸ τῆς ἰδέας τοῦ ἐθνισμοῦ καὶ συνεπῶς ὡς ἄξιον ἴσης ὑποστηρίξεως μὲ τὸ Ἰταλικὸν Ριζοργκιμέντο. "Ἀνεξαρτήτως τῆς ὑπὲρ ἢ κατὰ τῆς δουλείας γνώμης μας καὶ τῶν ἀπέναντι τοῦ Σάουθ συμπαθειῶν ἢ ἀντιπαθειῶν μας," ἐδήλωσεν ὁ ἐπὶ τῶν Οἰκονομικῶν ὑπουργὸς Γλάδστων (7 Ὀκτωβρίου 1862) "δὲν ἠμποροῦμεν νὰ ἀρνηθῶμεν ὅτι ὁ Τζέφερσων Νταίβις καὶ οἱ ἄλλοι ἡγέται τοῦ Σάουθ ἐδημιούργησαν

(solid)

ΠΑΓΙΩΣΙΣ ΤΟΥ ΔΟΓΜΑΤΟΣ ΤΟΥ ΜΟΝΡΟ

Καθ' ὅλην σχεδὸν τὴν διάρκειαν τοῦ Ἐμφυλίου Πολέμου αἱ κρατοῦσαι τάξεις τῆς Ἀγγλίας δὲν ἀπέκρυψαν τὰς πρὸς τὸ ἐπαναστατημένον Σάουθ συμπαθείας των. Οἱ μὲν Τόρεις ἐθεώρουν τὴν ἐπανάστασιν τῶν Νοτίων Πολιτειῶν ὡς ἱερὸν ἀγῶνα τοῦ ἀριστοκρατικοῦ ἰδεώδους κατὰ τῆς ἰσοπεδωτικῆς πιέσεως τῆς ὑπὸ τῶν Γιάνκηδων ἐκπροσωπουμένης δημοκρατίας καὶ ἰσότητος. Εἰς δὲ τὰ ὅμματα τῶν Οὐΐγων καὶ τῶν Φιλελευθέρων οἱ ὁποῖοι ἦσαν εἰς τὴν ἀρχὴν μὲ πρωθυπουργὸν τὸν λόρδον Πάλμερστων, τὸ χωριστικὸν κίνημα τοῦ Σάουθ ἐνεφανίζετο ὡς ἐμπνεόμενον ὑπὸ τῆς ἰδέας τοῦ ἐθνισμοῦ καὶ συνεπῶς ὡς ἄξιον ἴσης ὑποστηρίξεως μὲ τὸ Ἰταλικὸν Ριζοργκιμέντο. "Ἀνεξαρτήτως τῆς ὑπὲρ ἢ κατὰ τῆς δουλείας γνώμης μας καὶ τῶν ἀπέναντι τοῦ Σάουθ συμπαθειῶν ἢ ἀντιπαθειῶν μας," ἐδήλωσεν ὁ ἐπὶ τῶν Οἰκονομικῶν ὑπουργὸς Γλάδστων

(one point leaded)

ΠΑΓΙΩΣΙΣ ΤΟΥ ΔΟΓΜΑΤΟΣ ΤΟΥ ΜΟΝΡΟ

Καθ' ὅλην σχεδὸν τὴν διάρκειαν τοῦ Ἐμφυλίου Πολέμου αἱ κρατοῦσαι τάξεις τῆς Ἀγγλίας δὲν ἀπέκρυψαν τὰς πρὸς τὸ ἐπαναστατημένον Σάουθ συμπαθείας των. Οἱ μὲν Τόρεις ἐθεώρουν τὴν ἐπανάστασιν τῶν Νοτίων Πολιτειῶν ὡς ἱερὸν ἀγῶνα τοῦ ἀριστοκρατικοῦ ἰδεώδους κατὰ τῆς ἰσοπεδωτικῆς πιέσεως τῆς ὑπὸ τῶν Γιάνκηδων ἐκπροσωπουμένης δημοκρατίας καὶ ἰσότητος. Εἰς δὲ τὰ ὅμματα τῶν Οὐΐγων καὶ τῶν φιλελευθὲρων οἱ ὁποῖοι ἦσαν εἰς τὴν ἀρχὴν μὲ πρωθυπουργὸν τὸν λόρδον Πάλμερστων, τὸ χωριστικὸν κίνημα τοῦ Σάουθ ἐνεφανίζετο ὡς ἐμπνεόμενον ὑπὸ τῆς ἰδέας τοῦ ἐθνισμοῦ καὶ συνεπῶς ὡς ἄξιον ἴσης ὑποστηρίξεως μὲ τὸ Ἰταλικὸν Ριζοργκιμέντο. "Ἀνεξαρτήτως τῆς ὑπὲρ ἢ κατὰ τῆς δουλείας γνώμης μας καὶ τῶν ἀπέναντι τοῦ Σάουθ συμπαθειῶν ἢ ἀντιπαθειῶν μας," ἐδήλωσεν ὁ ἐπὶ τῶν Οἰκονομικῶν ὑπουργὸς Γλάδστων (7 Ὀκτωβρίου 1862) "δὲν ἠμποροῦμεν νὰ ἀρνηθῶμεν ὅτι ὁ Τζέφερσων Νταίβις καὶ οἱ ἄλλοι ἡγέται τοῦ Σάουθ ἐδημιούργησαν στρατόν, κατασκευάζουν στόλον καί, τὸ σπουδαιότερον ὅλων, ἐδημιούργησαν ἕνα ἔθνος". Εἰς ἐνίσχυσιν τῆς ἰδεολογικῆς αὐτῆς συμπαθείας ἤρχοντο σοβαρώτατοι συμφεροντολογικοὶ λόγοι, δεδομένου ὅτι ὁ ὑπὸ τοῦ στόλου τῆς Βορείου Συμπολιτείας ἀποκλεισμὸς τῶν Νοτίων πολιτειῶν ἐσταμάτησε ἐντελῶς τὴν ἐξαγωγὴν τοῦ βάμβακος καὶ προεκάλεσε ὀξυτάτην κρίσιν εἰς τὴν

(two point leaded)

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϗϖVϋRXΨUSQWFCΦLG

σϐγδεʒηθικλμνοπρστϛυφχω
ἀβϱ"ἕ"(ξῖ"ʔα"ἐηʔ:""ὗψῆῶ

ἀὰἀὰἇ ἑὲὲ ἰἰἰῖῖ-ῖ ὁὸὁόὅ ἠὴἡἤἢἡ ὐὺὑύῦῦ ὠὼὡώῷῶ
ἄἂἇἇᾇ ἕ?; ἲ!ἲἲἲἲ ὅὃδ´ὲ ἤῆἢ)ἡἢ ὗ*ϋJὐῦ ὥὼῷὡώ

13570,.ΑΗΩϛϑϠ,
24689"

–—†‡§[]

This list of characters as shown is a newspaper or periodical arrangement. For classical work the characters can be supplied in independent form (one letter) according to the Porson Greek arrangement

Matrix Information: 8△510. Lower case alphabet. 103 points. Figures. .0692. Runs in 90 channel magazine. Code word. ZIHPA.

GREEK No. 1

SIX POINT

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ

αβγφεχηζιθκλμνξοπρστυφχψω

ἀαἀἁ ἰ ῃ ὦ

Matrix Information—6△43. Lower case alphabet, 70 points. Runs in 90 channel magazine. Code word: ZIMIF.

Matrix Information—10△106. Lower case alphabet, 128 points. Figures, .644. Runs in 90 channel magazine. Code word: LISU.

TEN POINT

ΑΒΓ ΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϙϗVϋRXΨUSQWFCΦLG

αδγδεζηθιχλμνοπρστζνφχω
ἄβᾳ῎ἕ῏(ξΐ῍ᾳ῝ἑῃ῾:«»ΰψῇῶ

ἀἀἁἂἃ ἐἒἓ ἶἲἳἴ-ἷ ὀὁὂὃ ἠἢἤἦἧ ὐὑὒὓὔ ὠὡὢὣὤ
*ἄἅἆἇᾇ ἔ?; ἿἽἾὶ ὄὅ῎ἔ ἤἣἥἡἦ ὖ*ὐJὒὔ ὥὣᾧὡὤ*

13570,,ΑΗΩϛϡϟ, —— †‡§||
24689"

GREEK No. 3

SIX POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϙϗVϋRXΨUSQWFCΦLG

αδγδεζηθιχλμνοπρστζνφχω
ἄβᾳ῎ἕ῏(ξΐ῍ᾳ῝ἑῃ῾:«»ΰψῇῶ

ἀἀἁἂἃ ἐἒἓ ἶἲἳἴ-ἷ ὀὁὂὃ ἠἢἤἦἧ ὐὑὒὓὔ ὠὡὢὣὤ
ἄἅἆἇᾇ ἔ?; ἿἽἾὶ ὄὅ῎ἔ ἤἣἥἡἦἧ ὖ*ὐJὒὔ ὥὣᾧὡὤ

13570,,ΑΗΩϛϡϟ —— †§
24689"

Matrix Information—6△174. Lower case alphabet, 64 points. Figures, .0556. Runs in 90 channel magazine. Code word: ZIMLO.

EIGHT POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϙϗVϋRXΨUSQWFCΦLG

αδγδεζηθιχλμνοπρστζνφχω
ἄβᾳ῎ἕ῏(ξΐ῍ᾳ῝ἑῃ῾:«»ΰψῇῶ

ἀἀἁἂἃ ἐἒἓ ἶἲἳἴ-ἷ ὀὁὂὃ ἠἢἤἦἧ ὐὑὒὓὔ ὠὡὢὣὤ
ἄἅἆἇᾇ ἔ?; ἿἽἾὶ ὄὅ῎ἔ ἤἣἥἡἦἧ ὖ*ὐJὒὔ ὥὣᾧὡὤ

13570,,ΑΗΩϛϡϟ, —— †‡§
24689"

Matrix Information—[illegible] Lower case alphabet [illegible] Figures, .0[illegible] Runs in 90 channel magazine. Code word: LOUC.

TEN POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϙϗVϋRXΨUSQWFCΦLG

αδγδεζηθιχλμνοπρστζνφχω
ἄβᾳ῎ἕ῏(ξΐ῍ᾳ῝ἑῃ῾:«»ΰψῇῶ

ἀἀἁἂἃ ἐἒἓ ἶἲἳἴ-ἷ ὀὁὂὃ ἠἢἤἦἧ ὐὑὒὓὔ ὠὡὢὣὤ
ἄἅἆἇᾇ ἔ?; ἿἽἾὶ ὄὅ῎ἔ ἤἣἥἡἦἧ ὖ*ὐJὒὔ ὥὣᾧὡὤ

13570,,ΑΗΩϛϡϟ, —— †‡§
24689"

Matrix Information—[illegible] Lower case alphabet [illegible] point [illegible] Runs in [illegible] magazine [illegible] word, LOUT.

TWELVE POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϙϗVϋRXΨUSQWFCΦLG

αδγδεζηθιχλμνοπρστζνφχω
ἄβᾳ῎ἕ῏(ξΐ῍ᾳ῝ἑῃ῾:«»ΰψῇῶ

ἀἀἁἂἃ ἐἒἓ ἶἲἳἴ-ἷ ὀὁὂὃ ἠἢἤἦἧ ὐὑὒὓὔ ὠὡὢὣὤ
ἄἅἆἇᾇ ἔ?; ἿἽἾὶ ὄὅ῎ἔ ἤἣἥἡἦἧ ὖ*ὐJὒὔ ὥὣᾧὡὤ

13570,,ΑΗΩϛϡϟ, —— †‡§[]
24689"

Matrix Information—12△76. Lower case alphabet, 144 points. Figures, .089. Runs in 90 channel magazine. Code word, LOUV.

NINE POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZφφ̃VϋRXΨUSQWFCΦLG

αδγδεζηϑικλμνοπρστςυφχω
ἄβᾷ᾽᾽ε᾽᾽ (ξῖ᾽᾽῾ᾳ᾽ἐῃ῾:ωῦψῆῶ

ἀἀἀἀᾶ ἐὲὲ ἰἰἰἰῖ-ί ὀὸόὸ ἠὴήῆῆ ὐὺύῦῦ ὠὼώῶῶ
ἄἂἃᾶᾶῇ ἔ?; ἴ!ῒΐΐῖ ὄὸὂ′ὲ ἢῆῇ)ἢἦ ὗ*ὖJὺῦ ὤὼᾠώῶ

13570,.ĄĦΩς⁂ϟ, −—†‡§[]
24689″

Matrix Information: 9△36. Lower case alphabet, 115 points. Figures, .0667. Runs in 90 channel magazine. Code word, LOOB.

TEN POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZφφ̃VϋRXΨUSQWFCΦLG

αδγδεζηϑικλμνοπρστςυφχω
ἄβᾷ᾽᾽ε᾽᾽ (ξῖ᾽᾽῾ᾳ᾽ἐῃ῾:ωῦψῆῶ

ἀἀἀἀᾶ ἐὲὲ ἰἰἰἰῖ-ί ὀὸόὸ ἠὴήῆῆ ὐὺύῦῦ ὠὼώῶῶ
ἄἂἃᾶᾶῇ ἔ?; ἴ!ῒΐΐῖ ὄὸὂ′ὲ ἢῆῇ)ἢἦ ὗ*ὖJὺῦ ὤὼᾠώῶ

13570,.ĄĦΩς⁂ϟ, −—†‡§[]
24689″

Matrix Information: 10△76. Lower case alphabet, 120 points. Figures, .0742. Runs in 90 channel magazine. Code word, LOQE.

TWELVE POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZφφ̃VϋRXΨUSQWFCΦLG

αδγδεζηϑικλμνοπρστςυφχω
ἄβᾷ᾽᾽ε᾽᾽ (ξῖ᾽᾽῾ᾳ᾽ἐῃ῾:ωῦψῆῶ

ἀἀἀἀᾶ ἐὲὲ ἰἰἰἰῖ-ί ὀὸόὸ ἠὴήῆῆ ὐὺύῦῦ ὠὼώῶῶ
ἄἂἃᾶᾶῇ ἔ?; ἴ!ῒΐΐῖ ὄὸὂ′ὲ ἢῆῇ)ἢἦ ὗ*ὖJὺῦ ὤὼᾠώῶ

13570,.ĄĦΩς⁂ϟ, −—†‡§[]
24689″

Matrix Information: 12△50. Lower case alphabet, 142 points. Figures, .089. Runs in 90 channel magazine. Code word, LORI.

GREEK ELZEVIR

NINE POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϕϕ̃VϋRXΨUSQWFCΦLG

αβγδεζηθικλμνοπρστευφχω
ἄβᾷ῞ἔ῞(ξἴ῞῾ᾳ῞ἐῃ῾:«»ὔᾠᾧ

ἀὰἁὰᾶ ἐὲἑ ἰὶἱἰ-ῖ ὀὸὁόῦ ῆὴᾗᾖῇ ὐὺὑύῦ ὠὼὡώῶ
ἄὰἁὰᾶῇ ἔ?; ἳἲἷἶῗ ὄὸὅό′ὲ ᾗᾖῇ)ὴῆ ὖ*ὐJὺῦ ὣὼᾧώῶ

1357o,.ΑΗΩϛϡϟ, -—†‡§[]
24689’’

Matrix Information—9△50. Lower case alphabet, 140 points. Figures 1026. Runs in 20 channel magazine. Code word, ZIMMU.

ELEVEN POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϕϕ̃VϋRXΨUSQWFCΦLG

αβγδεζηθικλμνοπρστευφχω
ἄβᾷ῞ἔ῞(ξἴ῞῾ᾳ῞ἐῃ῾:«»ὔᾠᾧ

ἀὰἁὰᾶ ἐὲἑ ἰὶἱἰ-ῖ ὀὸὁόῦ ῆὴᾗᾖῇ ὐὺὑύῦ ὠὼὡώῶ
ἄὰἁὰᾶῇ ἔ?; ἳἲἷἶῗ ὄὸὅό′ὲ ᾗᾖῇ)ὴῆ ὖ*ὐJὺῦ ὣὼᾧώῶ

1357o,.ΑΗΩϛϡϟ, -—†‡§[]
24689’’

Matrix Information—11△54. Lower case alphabet, 126 points. Figures 1357. Runs in 20 channel magazine. Code word, ZIMNA

GREEK BOLD FACE No. 1

NINE POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϕϕ̃VϋRXΨUSQWFCΦLG

αβγδεζηθικλμνοπρστευφχω
ἄβᾷ῞ἔ῞(ξἴ῞῾ᾳ῞ἐῃ῾:«»ὔᾠᾧ

ἀὰἁὰᾶ ἐὲἑ ἰὶἱἰ-ῖ ὀὸὁόῦ ῆὴᾗᾖῇ ὐὺὑύῦ ὠὼὡώῶ
ἄὰἁὰᾶῇ ἔ?; ἳἲἷἶῗ ὄὸὅό′ὲ ᾗᾖῇ)ὴῆ ὖ*ὐJὺῦ ὣὼᾧώῶ

1357o,.ΑΗΩϛϡϟ, -—†‡§[]
24689’’

Matrix Information—9△58. Lower case alphabet [illegible] points. Figures [illegible]. Runs in [illegible] channel [illegible]. Code word, LITY

TEN POINT

ΑΒΓΔΕΗΙΚΛΜΝΞΟΠΡΣΤΥΩ
ΘDZϕϕ̃VϋRXΨUSQWFCΦLG

αβγδεζηθικλμνοπρστευφχω
ἄβᾷ῞ἔ῞(ξἴ῞῾ᾳ῞ἐῃ῾:«»ὔᾠᾧ

ἀὰἁὰᾶ ἐὲἑ ἰὶἱἰ-ῖ ὀὸὁόῦ ῆὴᾗᾖῇ ὐὺὑύῦ ὠὼὡώῶ
ἄὰἁὰᾶῇ ἔ?; ἳἲἷἶῗ ὄὸὅό′ὲ ᾗᾖῇ)ὴῆ ὖ*ὐJὺῦ ὣὼᾧώῶ

1357o,.ΑΗΩϛϡϟ, -—†‡§[]
24689’’

Matrix Information—10△78. Lower case alphabet, [illegible] points. Figures [illegible]. Runs in [illegible] channel [illegible]. Code word, LIUB

GREEK DISPLAY FACES

6 Point Greek Royal Gothic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 6△5. Caps, figures and points only. Figures, .077. Runs in 34 channel auxiliary magazine. 7 point alignment. Code word, ZIMUF.

8 Point Greek Royal Gothic

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 8△49. Caps, figures and points only. Figures, .091. Runs in 34 channel auxiliary magazine. 9 point alignment. Code word, ZIMUL.

6 Point Greek Gothic No. 29A with Gothic No. 30A

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 6△210. Caps, figures and points only. Figure 1, .0346; 2 to 0, .0553. Runs in 34 channel auxiliary magazine. Code word, LOIR.

6 Point Greek Gothic No. 29 with Gothic No. 30

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 6△204. Caps, figures and points only. Figure 1, .0415; 2 to 0, .0692. Runs in 34 channel auxiliary magazine. Code word, LOEX.

10 Point Greek Gothic No. 3 with 11 Point Greek Gothic Condensed No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –
ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 10△102. Caps, figures and points only. Figures, .083. Runs in 34 channel auxiliary magazine. Code word, LOAP.

14 Point Greek Gothic Condensed No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 14△5. Caps, figures and points only. Figures, .0968. Runs in 34 channel auxiliary magazine. Code word, ZIMUA.

12 Point Greek Bold Face No. 1

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.-

Matrix Information: 12△25. Caps, figures and points only. Figures, .112. Runs in 34 channel auxiliary magazine. Code word, ZIMUS.

18 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 18△43. Caps, figures and points only. Figures, .083. Runs in 34 channel auxiliary magazine. Code word, LOBO.

28 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

Matrix Information: 28△1. Caps, figures and points only. Figures, .0968. Runs in 34 channel auxiliary magazine. Code word, LOCU.

42 Point Greek Gothic No. 14

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567

Matrix Information: 42△1. Caps, figures and points only. Figures, .154. Runs in 34 channel auxiliary magazine. Casts on 36 point body. Code word, LODY.

LIST OF CHARACTERS AVAILABLE IN GREEK DISPLAY CAP FONTS

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.- –

[illegible] Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.--

Matrix Information—18△30. Caps, figures and points only. Figures. [illegible]. Runs in [illegible] channel [illegible] ZIFOJ.

24 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.--

Matrix Information—24△39. Caps, figures and points only. Figures. [illegible]. Runs in 34 channel auxiliary [illegible]. Code word ZIFOP.

28 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

Matrix Information—28△35. Caps, figures and points only. Figures. [illegible]. Runs in 34 channel auxiliary magazine. Code word ZIFPI.

34 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 123456

Matrix Information—34△47. Caps, figures and points only. Figures. [illegible]. Runs in Wide 34 channel auxiliary [illegible] in 34 channel auxiliary magazine, except X. Code word ZIJRO.

42 Point Greek Erbar Light Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΞΟΠΣΥΦΧΨΩ 12

Matrix Information—42△55. Caps, figures and points only. Figure 1, 1065; 2 to 0, 1067. Runs in Wide 34 channel auxiliary magazine; also in 34 channel auxiliary magazine, except X. Casts on 36 point body. Code word, ZIFTA.

30 Point Greek Gothic Condensed No. 7

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890

Matrix Information—30△3. Caps, figures and points only. Figures. [illegible]. Runs in 34 channel auxiliary magazine. Code word ZIMYO.

24 Point Greek Cheltenham Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 12345678

Matrix Information: 24△55. Caps, figures and points only. Figures, .1107. Runs in 34 channel auxiliary magazine. Code word, LIXI.

18 Point Greek Cheltenham Bold Condensed

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.--

Matrix Information—18△29. Caps, figures and points only. Figures. [illegible]. Runs in 34 channel auxiliary magazine. Code word LIZO.

24 Point Greek Cloister Bold

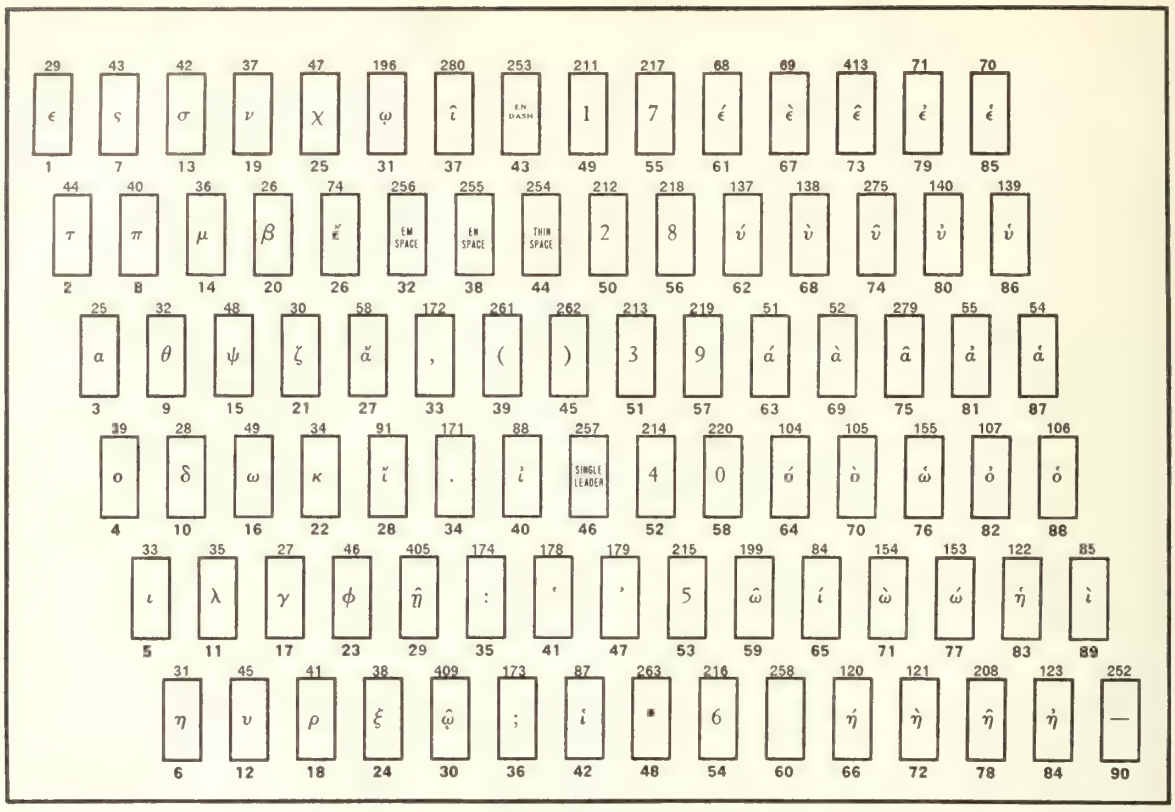
ΑΒΓΔΕΖΗΘΙΚΛΞΟΠΡΣΤΥΦΧΨΩ 12

Matrix Information—24△36. Caps, figures and points only. Figure [illegible]. Runs in Wide 34 channel auxiliary magazine, 24 point alignment. Code word ZIMVA.

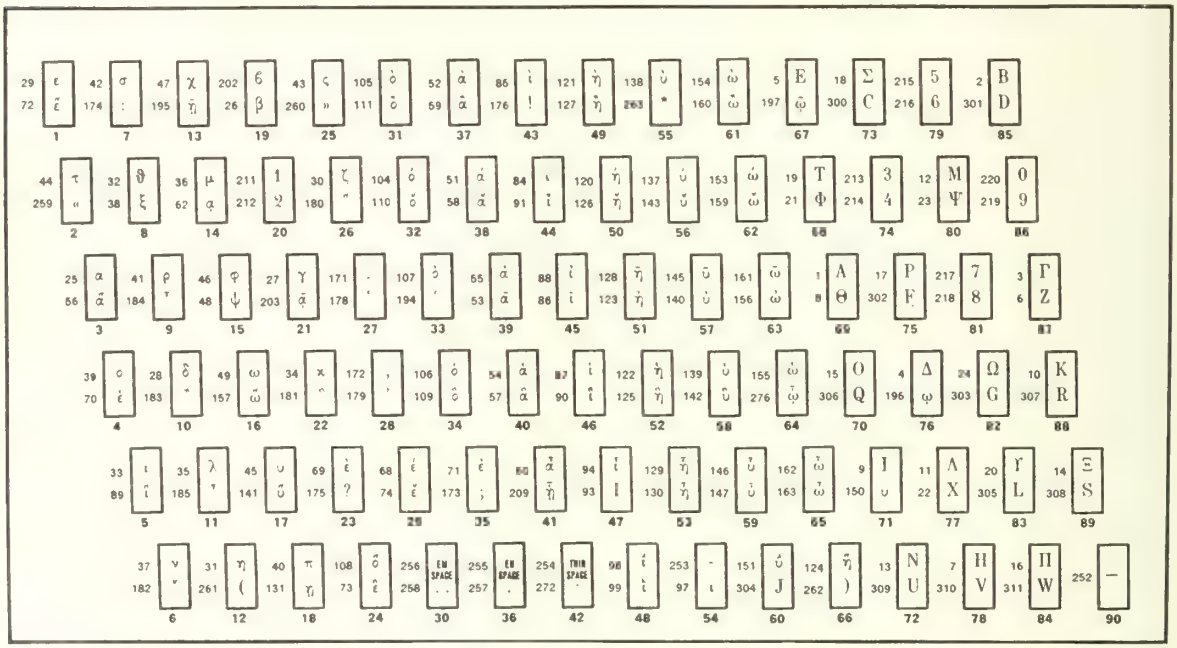
30 Point Greek Caption

ΑΒΓΔΕΖΗΘΙΚΛΜΝΞΟΠΡΣΤΥΦΧΨΩ 1234567890,.--

Matrix Information—30△[illegible]. Caps, figures and points only. Figures. [illegible]. Runs in 34 channel auxiliary magazine. Code word LIWE.



KEYBOARD DIAGRAM No. 171—For classical composition using Porson Greek one-letter matrices. The number over the keybutton is the character number. That under keybutton indicates the magazine channel in which the character is to run.



KEYBOARD DIAGRAM No. 54—For newspaper and jobbing composition, using Greek two-letter matrices. The numbers at left of keybutton are the character numbers. That under the keybutton indicates the magazine channel in which the double-character is to run.

GERMAN No. 3

WITH

BOLD FACE No. 2

AND

GERMAN No. 4 with
BOLD FACE No. 4



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS • CANADIAN LINOTYPE, LIMITED, TORONTO. *Representatives in the Principal Cities of the World*

6 Point German No. 3 with Bold Face No. 2 (6△18) Lower case alphabet, 90 points. Figures, .052

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der 1234

8 Point German No. 3 with Bold Face No. 2 (8△20) Lower case alphabet, 105 points. Figures, .0665

Wie iſt eine Schrift in bezug auf ihren äſtetiſchen Entwurf abzuſchätzen? Warum ſind die 1234

Wie iſt eine Schrift in bezug auf ihren äſtetiſchen Entwurf abzuſchätzen? Warum ſind die 1234

9 Point German No. 3 with Bold Face No. 2 (9△10) Lower case alphabet, 113 points. Figures, .074

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind 1234

10 Point German No. 3 with Bold Face No. 2 (10△38) Lower case alphabet, 119 points. Figures, .074

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum 1234

11 Point German No. 3 with Bold Face No. 2 (11△24) Lower case alphabet, 125 points. Figures, .0815

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Waru 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Waru 1234

12 Point German No. 3 with Bold Face No. 2 (12△164) Lower case alphabet, 136 points. Figures, .089

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen 1234

14 Point German No. 4 with Bold Face No. 4 (14△118) Lower case alphabet, 182 points. Figures, .0968

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entw 1234

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entw 1234

18 Point German Bold Face No. 3 (18△105) Lower case alphabet, 186 points. Figures, .1107

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen € 1234

18 Point Heading Text (18△67) Lower case alphabet, 199 points. Figures, .1107

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen € 1234

TRADE LINOTYPE MARK

CHARACTERS INCLUDED IN FONT

ABCDEFGHJKLMNOPQRSTUVWXYZ&

ABCDEFGHJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrſstuvwxyz

abcdefghijklmnopqrſstuvwxyz

1234567890 ⅛¼⅜½⅝¾⅞

1234567890 ⅛¼⅜½⅝¾⅞

, . : ; ? ! ( ) * „ “ ’ = — — fb [ ] ch ck fi fl ff ll ſi ſſ ſt ß ʒ $ ä ö ü

, . : ; ? ! ( ) * „ “ ’ = — fb [ ] ch ck fi fl ff ll ſi ſſ ſt ß ʒ $ ä ö ü

6 POINT

Wie ist eine Schrift in bezug auf ihren ästetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aus Papier gedruckt und gelesen kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben sein sind. Wenn man bestrebt ist tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine Theorie.

Wie ist eine Schrift in bezug auf ihren ästetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu

(two point leaded)

Matrix Information 8,48 Length of lower case alphabet 40 points 3 picas 4 ems, comma, period and thin space figure space, .052 Will run in 90 channel layout Code Word, ZAVUP

TRADE LINOTYPE MARK

8 POINT

Wie ist eine Schrift in bezug auf ihren ästetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — ermag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn

Wie ist eine Schrift in bezug auf ihren ästetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug.

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

1234567890 ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

, . : ; ? ! ( ) * „ “ ’ — fh fl ch ck tt ff fi fl ff fi ffl ü ä ö ü

, . : ; ? ! ( ) * „ “ ’ — fh fl ch ck tt ff fi fl ff fi ffl ü ä ö ü

Matrix Information 8,20 Length of lower case alphabet 40 points 3 picas 4 ems, comma, period and thin space figure space, .0665 Will run in 90 channel layout Code word, ZAVVI

9 POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine Theorie von welcher der Verfasser glaubt, daß sie Sinn hat: Feine Schriftzeichen waren in erster Stelle Kopien von fein geschriebenen Buchstaben. Fein geschriebene Buchstaben waren fein, weil sie auf dem direktesten und einfachsten Wege mit einem Werkzeug in den Händen eines Mannes erzeugt wurden, der in seinem Gebrauch geschickt war — eines Mannes, der wirklich ein Künstler war (d.h., ein Mann begabt, um gesunde Urteile zu fällen über Linien, Kurven, Proportionen, u.s.w.). Wenn die Buchdruckerkunst erfunden wurde, arbeitete der Künstler jener Zeit, der die fein

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von

(two point leaded)

CHARACTERS INCLUDED IN FONT

AVCDEFGHIJKLMNOPQRSTUVWXYZ&

AVCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

1234567890 ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

, . : ; ? ! ( ) * „ “ ’ = — fb [ ] ch ck fi fl ff ffl ſi ſſ ſt ß ʒ $ ä ö ü

, . : ; ? ! ( ) * „ “ ’ = — fb [ ] ch ck fi fl ff ffl ſi ſſ ſt ß ʒ $ ä ö ü

Matrix Information. 9△10. Length of lower case alphabet. 113 points. Figures, .074; comma, period and thin space, .037; figure space, .074. Will run in 90 channel layout. Code word, ZAVYA.

10 POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist – diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Proportionen gelegt hat – er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht dieselben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine Theorie, von welcher der Verfasser glaubt, daß sie Sinn hat: Feine Schriftzeichen waren in erster Stelle Kopien von fein geschriebenen Buchstaben. Fein geschriebene Buchstaben waren fein, weil sie auf dem direktesten und einfachsten Wege mit einem Werkzeug in den Händen eines Mannes erzeugt wurden, der in seinem Gebrauch

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schriftentwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Aufgabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ;&

ABCDEFGHIJKLMNOPQRSTUVWXYZ;&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 ⅛¼⅜½⅝¾⅞

1234567890 ⅛¼⅜½⅝¾⅞

, . : ; ? ! ( ) ' „ " ' — lb |] ch ck fi fl ff ll ſi ſſ ſt ß ß $ ä ö ü

, . : ; ? ! ( ) ' „ " ' — lb |] ch ck fi fl ff ll ſi ſſ ſt ß ß $ ä ö ü

Matrix Information: 12A18 Length of lowercase alphabet, 12% point [illegible] 64, comma, period and thin space = 18 figure space, 074 Will run in 20 channel Ludlow. Code word: ZAXZI

11 POINT

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schrift- entwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Auf- gabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichge- wicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er bestimmt ist — diese Teile sind nicht zu dick, auch sind sie nicht überaus fein und schwach — er weist keine Verschwendung von Material und auch keinen Man- gel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltischler gemacht sein, der in denselben seinen besten Sinn von feinen Formen, Kurven und Propor- tionen gelegt hat — er mag selbst ein Kunstwerk sein. Dasselbe gilt auch für Schrift- formen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künstler sie erschaffen hat), wird außer gutem Aussehen auch die Zweckmäßigkeit haben, daß man sich darauf setzen kann, oder daß die Schrift aufs Papier gebracht und gelesen werden kann. Dies erklärt teilweise warum die Sachverständigen über die feinen Formen der Buchstaben so entzückt sind, macht es aber keineswegs klar, mit welcher Rücksicht die- selben fein sind. Wenn man bestrebt ist, tiefer in diesen Gegenstand einzudringen, findet man, daß Theorien alleine darauf eine Antwort geben können. Hier ist eine

Wie ist eine Schrift in bezug auf ihren ästhetischen Entwurf abzuschätzen? Warum sind die Pfadfinder in der Buchdruckerkunst über eine besondere Schrift entzückt? Was sehen sie in derselben? Warum ist sie so überaus angenehm in ihren Augen? Ein guter Entwurf ist immer ein praktischer Entwurf. Und das, was sie in einem guten Schrift- entwurf erblicken, ist, teilweise, die praktische Zweckmäßigkeit einer Schrift ihre Auf- gabe lösen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichge- wicht in allen Teilen für ihre Größe, gerade so wie ein gutes Werkzeug. Ein guter Stuhl hat alle seine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen,

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 ⅛¼⅜½⅝¾⅞

1234567890 ⅛¼⅜½⅝¾⅞

, . : ; ? ! ( ) * „ “ ’ = — ℔ [ ] ch ck fi fl ff ll ſi ſſ ſt ß ʒ $ ä ö ü

, . : ; ? ! ( ) * „ “ ’ = — ℔ [ ] ch ck fi fl ff ll ſi ſſ ſt ß ʒ $ ä ö ü

Matrix Information. 11/23. Length of lower case alphabet, 127 points. Figures, .0815; comma, period and thin space, .0407; figure space, .0815. Will run in 90 channel layout. Code word, ZAYAB.

12 POINT

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der Buchdruckerkunſt über eine beſondere Schrift entzückt? Was ſehen ſie in derſelben? Warum iſt ſie ſo überaus angenehm in ihren Augen? Ein guter Entwurf iſt immer ein praktiſcher Entwurf. Und das, was ſie in einem guten Schriftentwurf erblicken, iſt, teilweiſe, die praktiſche Zweckmäßigkeit einer Schrift ihre Aufgabe löſen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade ſo wie ein gutes Werkzeug. Ein guter Stuhl hat alle ſeine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er beſtimmt iſt — dieſe Teile ſind nicht zu dick, auch ſind ſie nicht überaus fein und ſchwach — er weiſt keine Verſchwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltiſchler gemacht ſein, der in denſelben ſeinen beſten Sinn von feinen Formen, Kurven und Proportionen gelegt hat — er mag ſelbſt ein Kunſtwerk ſein. Dasſelbe gilt auch für Schriftformen. Und ein Stuhl, oder auch eine Schriftart (wenn ein richtiger Künſtler ſie erſchaffen hat), wird außer gutem Ausſehen auch die Zweckmäßigkeit haben, daß man ſich darauf ſetzen kann, oder daß die Schrift aufs Papier gebracht und geleſen werden kann. Dies erklärt teilweiſe warum

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der Buchdruckerkunſt über eine beſondere Schrift entzückt? Was ſehen ſie in derſelben? Warum iſt ſie ſo überaus angenehm in ihren Augen? Ein guter Entwurf iſt immer ein praktiſcher Entwurf. Und das, was ſie in einem guten Schriftentwurf erblicken, iſt, teilweiſe, die praktiſche Zweckmäßigkeit einer Schrift ihre Aufgabe löſen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade ſo wie ein gutes Werkzeug. Ein guter Stuhl hat alle ſeine Teile

(One point added)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz

abcdefghijklmnopqrstuvwxyz

1234567890 ⅛¼⅜½⅝¾⅞

1234567890 ⅛¼⅜½⅝¾⅞

, . : ; ? ! ( ) * „ “ ’ fb |] ch ck ff fi fl ffi ffl ll ſi ſſ ſſi ſſt ſt ß tz $ ä ö ü

, . : ; ? ! ( ) * „ “ ’ — fb |] ch ck ff fi fl ffi ffl ll ſi ſſ ſſi ſſt ſt ß tz $ ä ö ü

Matrix Information — [illegible] Lowercase alphabet [illegible] point [illegible] [illegible] [illegible]

14 POINT

Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der Buchdruckerkunſt über eine beſondere Schrift entzückt? Was ſehen ſie in derſelben? Warum iſt ſie ſo überaus angenehm in ihren Augen? Ein guter Entwurf iſt immer ein praktiſcher Entwurf. Und das, was ſie in einem guten Schriftentwurf erblicken, iſt, teilweiſe, die praktiſche Zweckmäßigkeit einer Schrift ihre Aufgabe löſen zu können. Sie hat den erforderlichen Stil und das erforderliche Gleichgewicht in allen Teilen für ihre Größe, gerade ſo wie ein gutes Werkzeug. Ein guter Stuhl hat alle ſeine Teile in der richtigen Größe, um gebührend dem Zweck zu dienen, zu welchem er beſtimmt iſt — dieſe Teile ſind nicht zu dick, auch ſind ſie nicht überaus fein und ſchwach — er weiſt keine Verſchwendung von Material und auch keinen Mangel von Stärke auf. Und außerdem, der Stuhl mag von einem Möbeltiſchler gemacht ſein, der in **Wie iſt eine Schrift in bezug auf ihren äſthetiſchen Entwurf abzuſchätzen? Warum ſind die Pfadfinder in der Buchdruckerkunſt über eine beſondere Schrift entzückt? Was ſehen ſie in derſelben? Warum iſt ſie ſo überaus angenehm in ihren Augen? Ein guter Entwurf iſt immer ein praktiſcher Entwurf. Und das, was ſie in einem guten Schriftentwurf er-**

(two point leaded)

CHARACTERS INCLUDED IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrſtuvwxyz

abcdefghijklmnopqrſtuvwxyz

1234567890 ⅛¼⅜½⅝¾⅞

1234567890 ⅛¼⅜½⅝¾⅞

,.:;?!()*„“’=—ﬅb[]ch ck ﬁ ﬂ ﬀ ﬄ ﬃ ﬅ ß ʒ $ ä ö ü

,.:;?!()*„“’=—ﬅb[]ch ck ﬁ ﬂ ﬀ ﬄ ﬃ ﬅ ß ʒ $ ä ö ü

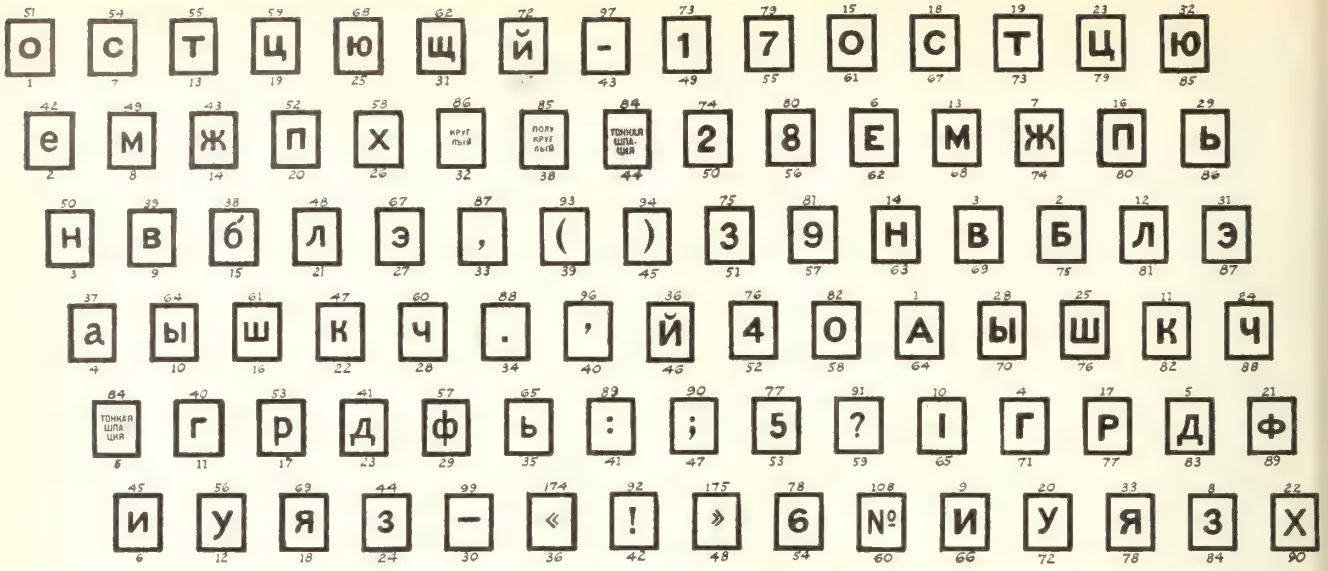
Matrix Information: 14△118. Length of lower case alphabet, 182 points. Figures, .0968; comma, period and thin space, .0484; figure space, .0968. Will run in 90 channel layout. Code word, ZAYAN.

RUSSIAN FACES

FOR TEXT AND DISPLAY

LINOTYPE and A-P-L





KEYBOARD DIAGRAM No. 30-A—Standard Russian Keyboard. Number over Keybutton is character number. That under keybutton indicates the magazine channel in which character is to run.

List of Characters · Linotype Russian

1	А	16	П	32	Ю	48	л	64	ы	81	9	97	-	83	$	221	Ї
2	Б	17	Р	33	Я	49	м	65	ь	82	0	98	*	173	/	222	ї
3	В	18	С	34	Ѳ	50	н	66	ѣ	87	,	99	-	162	+	121	А
4	Г	19	Т	35	V	51	о	67	э	88	.	100	.	163	×	122	Б
5	Д	20	У	37	а	52	п	68	ю	89	:	101	..	164	=	123	Е
6	Е	21	Ф	38	б	53	р	69	я	90	;	102	|	165	** *	124	І
7	Ж	22	Х	39	в	54	с	70	ѳ	91	?	103	÷	166	*	125	Р
8	З	23	Ц	40	г	55	т	71	v	92	!	104	±	212	* *	126	С
9	И	24	Ч	41	д	56	у	73	1	93	(	105	§	113	Й	127	У
36	Й	25	Ш	42	е	57	ф	74	2	94	)	106	¶	114	Г	128	Ф
10	І	26	Щ	43	ж	58	х	75	3	95	‘	107	||	115	Є	129	ѣ
11	К	27	Ъ	44	з	59	ц	76	4	96	’	108	№	116	ѝ		
12	Л	28	Ы	45	и	60	ч	77	5	167	“	169	[	117	г		
13	М	29	Ь	72	й	61	ш	78	6	168	”	170	]	118	є		
14	Н	30	Ѣ	46	і	62	щ	79	7	174	«	112	&	119	Ж		
15	О	31	Э	47	к	63	ъ	80	8	175	»	161	%	120	ж		

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH ITALIC

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪѢѲV
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪѢѲV
абвгдежзийклмнопрстуфхцчшщьыэюя іъѣѳv
абвгдежзийклмнопрстуфхцчшщьыэюя іъѣѳv
1234567890$,.:;-’’?!— ()’’”»«*†‡§[ ]‰№+ × = ***&DLNS
1234567890$,.:;-’’?!— ()’’”»«†‡§[ ] №+ × = &DLNS*

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH BOLD FACE

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪѢѲV
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪѢѲV
абвгдежзийклмнопрстуфхцчшщьыэюя іъѣѳv
абвгдежзийклмнопрстуфхцчшщьыэюя іъѣѳv
1234567890$,.:;-’’?!— ()’’”»«*†‡§[ ]‰№+ × = ***&DLNS
1234567890$,.:;-’’?!— ()’’”»«*†‡§[ ] №+ × = &DLNS

Russian Condensed No. 2 with Italic

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
1234567890$,.:;-"?!— ()""»«*†§[]%№+×=
1234567890$,.:;-"?!— . . . ()""»«†§[]* №+×=

Matrix Information 2½%6 Length of lower case alphabet [illegible] points Characters per pica [illegible]
Will run in 30 channel layout Code word, OCRO

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
1234567890$,.:;-"?! ()""»«*†§[]%№+×=
1234567890$,.:;-"?! . . . ()""»«†§[]* №+×=

Matrix Information 3½%6 Length of lower case alphabet [illegible] points Characters per pica [illegible]
Will run in 30 channel layout Code word, OCSU

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
1234567890$,.:;-"?!— ()""»«*†§[]%№+×=
1234567890$,.:;-"?!— . . . ()"" *†§[]* №

Matrix Information 4½%4 Length of lower case alphabet [illegible] points Characters per pica [illegible]
Will run in 24 channel layout Code word, OCTY

Russian No. 8 with Italic

SIX POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
1234567890$,.:;-"?! ()""»«*†§[]%№+×=
1234567890$,.:;-"?! . . . ()"" *†§[]* №

Matrix Information 5½%6 Length of lower case alphabet [illegible] points Characters per pica [illegible]
Will run in 24 channel layout Code word, OBRU

Russian No. 1 with Italic

ELEVEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ѢЪѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя ѣъѳѵ
1234567890$,.:;-"?!— ()""»«*†§[]%№+×=
1234567890$,.:;-"?!— . . . ()"" *†§[]* №

Matrix Information [illegible] Length of lower case alphabet [illegible] points Characters per pica [illegible]
Will run in [illegible] channel layout Code word, OBIN

Russian Condensed No. 2 with Antique Black No. 2

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[] %№+×=
1234567890$,.:;-‘’?!—...()“”»«*†§[] №+×=

Matrix Information 8△94. Length of lower case alphabet, 155 points. Comma, period and thin space, .0297; figures, .0593. Will run in 90 channel layout. Code word, OCOK.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
1234567890$,.:;-‘’?! ()“”»«*†§[] %№+×=
1234567890$,.:;-‘’?!—...()“”»«*†§[] №+×=

Matrix Information 10△90. Length of lower case alphabet, 182 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OCOR.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[] %№+×=
1234567890$,.:;-‘’?!—...()“”»«*†§[] №

Matrix Information 12△90. Length of lower case alphabet, 221 points. Comma, period and thin space, .0447; figures, .0894. Will run in 90 channel layout. Code word, OCPI.

Russian Condensed No. 2 with Antique Black No. 3

ELEVEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[] %№+×=
1234567890$,.:;-‘’?!—...()“”»«*†§[]%№

Matrix Information 11△90. Length of lower case alphabet, 180 points. Comma, period and thin space, .0408; figures, .0816. Will run in 90 channel layout. Code word, OCQI.

Russian Old Style with Antique No. 1

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщьыэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[] %№+×=
1234567890$,.:;-‘’?!—...()“” *†§[] №+×=

Matrix Information 14△90. Length of lower case alphabet, 267 points. Comma, period and thin space, .0297; figures, .059. Will run in 90 channel layout. Code word, OCNA.

TRADE LINOTYPE MARK

Russian No. 11 with Italic

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
1234567890$.,:;-''?!— ( ) " " « » * † § [ ] ‰ № + × =
*1234567890$.,:;-''?!— . . . ( ) " " « » * † § [ ] № + × =*

Matrix Information — 10 point; Length of Lowercase alphabet — 9 picas; Characters per pica — 2.2
Will run in 27 channel Layout. Codeword: OBSY

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
1234567890$.,:;-''?!— ( ) " " « » * † § [ ] ‰ № + × =
*1234567890$.,:;-''?!— . . . ( ) " " « » * † § [ ] № + × =*

Matrix Information — 10 point; Length of Lowercase alphabet — 9 picas; Characters per pica — 2.2
Will run in 27 channel Layout. Codeword: OBUK

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
1234567890$.,:;-''?!— ( ) " " « » * † § [ ] ‰ № + × =
*1234567890$.,:;-''?!— . . . ( ) " " * † § [ ] № + × =*

Matrix Information — 12 point; Length of Lowercase alphabet — 9 picas; Characters per pica — 1.8
Will run in 27 channel Layout. Codeword: ZAYO

Russian No. 11 with Antique Black No. 2

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
1234567890$.,:;-''?!— ( ) " " « » * † § [ ] ‰ № + × =
1234567890$.,:;-''?!— . . . ( ) " " « » * † § [ ] № + × =

Matrix Information — 10 point; Length of Lowercase alphabet — 9 picas; Characters per pica — 2.2
Will run in 27 channel Layout. Codeword: OBUK

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЪЫЬЭЮЯ ѢѢѲѴ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
абвгдежзийклмнопрстуфхцчшщъыьэюя ѣѣѳѵ
1234567890$.,:;-''?!— ( ) " " « » * † § [ ] ‰ № + × =
1234567890$.,:;-''?!— . . . ( ) " " « » * † § [ ] № + × =

Matrix Information — 10 point; Length of Lowercase alphabet — 9 picas; Characters per pica — 2.2
Will run in 27 channel Layout. Codeword: OBSY

Russian No. 11 with Antique Black No. 2, *continued*

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[]%№+×=⁂
1234567890$,.:;-‘’?!—. . . ()“”»«* №

Matrix Information: 12△82. Length of lower case alphabet, 231 points. Comma, period and thin space, .0445; figures, .089. Will run in 90 channel layout. Code word, OBYS.

Russian No. 3 Light and Bold

EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
1234567890$,.:;-‘’?! ()“”»«*†§[]%№×+=⁂
1234567890$,.:;-‘’?!—. . . ()“”»«*†§[] №=

Matrix Information: 8△120. Length of lower case alphabet, 178 points. Comma, period and thin space, .0297; figures, .0593. Will run in 90 channel layout. Code word, ZAYOS.

TEN POINT SMALL

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[]%№+×=⁂
1234567890$,.:;-‘’?!—. . . ()“”»«*†§[] №+×=

Matrix Information: 10△110. Length of lower case alphabet, 196 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OBQO.

TEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
1234567890$,.:;-‘’?! ()“”»«*†§[]%№+×=⁂
1234567890$,.:;-‘’?!—. . . ()“”»«*†§[] №+×=

Matrix Information: 10△108. Length of lower case alphabet, 220 points. Comma, period and thin space, .0371; figures, .0742. Will run in 90 channel layout. Code word, OBOJ.

TWELVE POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪЂѲѴ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
абвгдежзийклмнопрстуфхцчшщыьэюя іъђѳѵ
1234567890$,.:;-‘’?!— ()“”»«*†§[]%№+×=⁂
1234567890$,.:;-‘’?!—. . . ()“”»«*†§[]%№+×=⁂

Matrix Information: 12△180. Length of lower case alphabet, 264 points. Comma, period and thin space, .0445; figures, .089. Will run in 90 channel layout. Code word, OBPI.

Russian Antique Black Condensed No. 2

EIGHTEEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЬЭЮЯ ІЪЂӨV
абвгдежзийклмнопрстуфхцчшщьыьэюя іъђөv
1234567890$,.:;-"?!—()“”»«*№

Matrix Information 38/36. Length of lowercase alphabet 4 picas. Comma, period and thin space 3 units. Will run in 5% channel layout. Code word, OCHB

TWENTY-FOUR POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЬЭЮЯ ІЪЂӨV
1234567890$,.:;-"?!()»«*№

Matrix Information 24/26. Caps, figures and points only. Comma, period and thin space 2 units. Will run in 5% channel layout. Code word, OCFP

THIRTY POINT

АБВГДЕЖЗИЙКЛМНОИРСТУФХЦЧШЩ
ЬЫЬЭЮЯ ІЪЂӨV
1234567890$,.:;-"?!()»«№

Matrix Information 30/27. Caps, figures and points only. Comma, period and thin space 2 units. Will run in 5% channel layout. Code word, OCGA

Russian Antique Condensed

TWENTY POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЬЭЮЯ ІЪЂӨV
1234567890$,.:;-"?!()»«№

Matrix Information 20/11. Caps, figures and points only. Comma, period and thin space 1 unit. Will run in 5% channel layout. Code word, OCHF

Russian Antique Black No. 12

EIGHTEEN POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЬЫЬЭЮЯ
ІЪЂӨV
абвгдежзийклмнопрстуфхцчшщьыьэюя іъђөv
1234567890$,.:;-"?!–()“”»«*№

Matrix Information 38/36. Length of lowercase alphabet 4 picas. Comma, period and thin space 3 units. Will run in 5% channel layout. Code word, OCAG

Russian Antique No. 14

TWENTY-EIGHT POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪѢѲѴ
1234567890$,.:;-‘’?!—()»«№

Matrix Information: 38△11. Caps, figures and points only. Comma, period and thin space, .0482; figures, .0964. Will run in 90 channel layout. Code word, OCIJ.

THIRTY-FOUR POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪѢѲѴ
1234567890$,.:;-‘’?!()»«№

Matrix Information: 34△5. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCJI.

FORTY-TWO POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩ
ЫЬЭЮЯ ІЪѢѲѴ
1234567890$,.:;-‘’?!()№

Matrix Information: 42△5. Caps, figures and points only. Comma, period and thin space, .0778; figures, .1557. Will run in 72 channel layout, and 34 channel auxiliary. Code word, OCKO.

Russian Caption

TWENTY-FOUR POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩЫЬЭЮЯ ІЪѢѲѴ
1234567890$,.:;-“?!()»«№

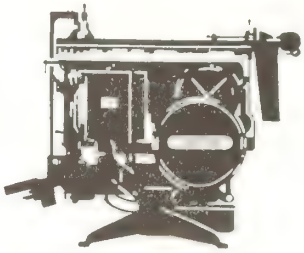
Matrix Information: 24△71. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCLC.

THIRTY-SIX POINT

АБВГДЕЖЗИЙКЛМНОПРСТУФХЦЧШЩ
ЫЬЭЮЯ ІЪѢѲѴ 1234567890$,.:;-“?!()»«№

Matrix Information: 36△19. Caps, figures and points only. Comma, period and thin space, .0556; figures, .1112. Will run in 90 channel layout. Code word, OCMY.





А-П-Л

Строкоотливная машина Линотип А-П-Л представляет из себя самостоятельно работающее снаряжение с полным снабжением для отливки букв и типографского материала в виде строк при помощи медных матриц набранных рукой. Линотип А-П-Л отливает строки любого кегля, в пределах от 5 до 144 пунктов, на формат в 40 цицеро.

Линотип А-П-Л выпускает свой продукт в полном разнообразии удобных форм для всех типографских потребностей. Строки Линотипа А-П-Л отливаются на точную высоту и не требуют никакой подкладки. Очки букв могут быть шире кегля, выступая его сверху и снизу, или же с обеих сторон, чтобы привести их на одну линию с двумя или более строками. Отдельные буквы могут быть отлиты, соответственно надобности, в любом месте строки.

A-P-L Russian Poster Bodoni

18 Point (18△1061) Lower case alphabet, 430 points. Code word, ZESSO

ЕСЛИ мы говорим, что главенст 12

24 Point (24△1061) Lower case alphabet, 591 points. Code word, ZESUC

ЕСЛИ мы говорим, что 12

36 Point (36△1061) Lower case alphabet, 879 points. Code word, ZESUF

ЕСЛИ мы говор 12

42 Point (42△1061) Lower case alphabet, 1015 points. Code word, ZESUL

ЕСЛИ мы го 12

LIST OF CHARACTERS AVAILABLE
IN RUSSIAN ALL-PURPOSE LINOTYPE FONTS

АБВГДЕЖЗИЙКЛМНОПРС

ТУФХЦЧШЩЪЫЬЭЮЯѴ

абвгдежзийклмнопрстуфхц

чшщъыьэюя

1234567890$,.:;?!()“”-*—№«»

Гд Гл Гд Гл гд гл

A-P-L Russian Caslon Old Face

18 Point 018∠1040 Lower case alphabet 2[illegible] points Code word ZYLEA

ЕСЛИ мы говорим, что главенствующее место сред 12

24 Point 024∠1040 Lower case alphabet 358 points Code word ZEDCI

ЕСЛИ мы говорим,что главенствую 12

30 Point 030∠1041 Lower case alphabet 447 points Code word ZEDEO

ЕСЛИ мы говорим,что главе 12

36 Point 036∠1041 Lower case alphabet 537 points Code word ZAZS

ЕСЛИ мы говорим,чт 12

42 Point 042∠1041 Lower case alphabet 626 points Code word ZEDEM

ЕСИЛ мы говорим 12

48 Point 048△1040 Lower case alphabet 716 points Code word ZEDEI

ЕСЛИ мы говор 12

A-P-L Russian Caslon Old Face Italic

18 Point 018∠1044 Lower case alphabet 248 points Code word ZEJAI

ЕСЛИ мы говорим, что главенствующее место сред 12

24 Point 024△1044 Lower case alphabet 329 points Code word ZEIVO

ЕСЛИ мы говорим, что главенствующе 12

30 Point 030∠1044 Lower case alphabet 411 points Code word ZEIIM

ЕСЛИ мы говорим, что главенс 12

36 Point 036∠1044 Lower case alphabet [illegible] points Code word ZEIII

ЕСЛИ мы говорим, что 12

42 Point 042∠1044 Lower case alphabet [illegible] point Code word ZEIG

ЕСЛИ мы говорим, ч 12

A-P-L Russian Caslon No. 3

18 Point (18△1045) Lower case alphabet. 377 points. Code word. ZEJJO

ЕСЛИ мы говорим, что главенству 12

24 Point (24△1045) Lower case alphabet. 488 points. Code word. ZEJKU

ЕСЛИ мы говорим, что гла 12

30 Point (30△1045) Lower case alphabet. 542 points. Code word. ZEJOI

ЕСЛИ мы говорим, чт 12

36 Point (36△1045) Lower case alphabet. 726 points. Code word. ZEJLA

ЕСЛИ мы говори 12

42 Point (42△1045) Lower case alphabet. 837 points. Code word. ZEYUI

ЕСЛИ мы гово 12

48 Point (48△1045) Lower case alphabet. 962 points. Code word. ZEIMI

ЕСЛИ мы го 12

A-P-L Russian Caslon No. 3 Italic

18 Point (18△1047) Lower case alphabet. 400 points. Code word. ZEJUI

ЕСЛИ мы говорим, что главенст 12

24 Point (24△1047) Lower case alphabet. 502 points. Code word. ZEJOZ

ЕСЛИ мы говорим, что гла 12

30 Point (30△1047) Lower case alphabet. 624 points. Code word. ZEJUJ

ЕСЛИ мы говорим, ч 12

36 Point (36△1047) Lower case alphabet. 751 points. Code word. ZEJUP

ЕСЛИ мы говори 12

42 Point (42△1047) Lower case alphabet. 864 points. Code word. ZEJRA

ЕСЛИ мы гово 12

48 Point (48△1047) Lower case alphabet. 986 points. Code word. ZEJSE

ЕСЛИ мы го 12

A-P-L Russian Caslon Bold Condensed

18 Point 18" 1040 Lowercase alphabet 72 points Code word ZHPA

ЕСЛИ мы говорим, что главенствующее мест 12

24 Point 24" 1040 Lowercase alphabet 72 points Code word ZHZA

ЕСЛИ мы говорим, что главенствую 12

30 Point 30" 1040 Lowercase alphabet 72 points Code word ZHBA

ЕСЛИ мы говорим, что главен 12

36 Point 36" 1040 Lowercase alphabet 72 points Code word ZHSA

ЕСЛИ мы говорим, что г 12

42 Point 42" 1040 Lowercase alphabet 72 points Code word ZHDA

ЕСЛИ мы говорим, ч 12

48 Point 48" 1040 Lowercase alphabet 72 points Code word ZHRA

ЕСЛИ мы говори 12

60 Point 60" 1040 Lowercase alphabet 540 points Code word ZHCO

ЕСЛИ мы гов 12

A-P-L Russian Metroblack No. 2

18 Point 18" 1062 Lowercase alphabet 72 points Code word ZHPB

ЕСЛИ мы говорим, что главенствующее 12

24 Point 24" 1062 Lowercase alphabet 648 points Code word ZHZB

ЕСЛИ мы говорим, что главенс 12

30 Point 30" 1062 Lowercase alphabet 72 points Code word ZHBB

ЕСЛИ мы говорим, что г 12

42 Point 42" 1062 Lowercase alphabet 72 points Code word ZHDB

ЕСЛИ мы говори 12

A-P-L Russian Metrolite No. 2

18 Point (18△1059) Lower case alphabet, 333 points. Code word, ZESOK

ЕСЛИ мы говорим, что главенствующее м 12

24 Point (24△1059) Lower case alphabet, 435 points. Code word, ZESOR

ЕСЛИ мы говорим, что главенст 12

30 Point (30△1059) Lower case alphabet, 549 points. Code word, ZIJUV.

ЕСЛИ мы говорим, что гл 12

36 Point (36△1059) Lower case alphabet, 651 points. Code word, ZESPE

ЕСЛИ мы говорим, ч 12

42 Point (42△1059) Lower case alphabet, 769 points. Code word, ZESRI

ЕСЛИ мы говори 12

A-P-L Russian Metromedium No. 2

18 Point (18△1075) Lower case alphabet, 303 points. Code word, ZIJKA

ЕСЛИ мы говорим, что главенствующее место 12

24 Point (24△1075) Lower case alphabet, 396 points. Code word, ZIJLE

ЕСЛИ мы говорим, что главенству 12

30 Point (30△1075) Lower case alphabet, 500 points. Code word, ZIJMI

ЕСЛИ мы говорим, что глав 12

36 Point (36△1075) Lower case alphabet, 593 points. Code word, ZIJNO

ЕСЛИ мы говорим, что 12

42 Point (42△1075) Lower case alphabet, 692 points. Code word, ZIJOM

ЕСЛИ мы говорим 12

A-P-L Russian Cheltenham Bold

18 Point (18△1058) Lower case alphabet 42 points Code word ZLTTL

ЕСЛИ мы говорим,что главенствующее м 12

24 Point (24△1058) Lower case alphabet 42½ points Code word ZLTHU

ЕСЛИ мы говорим,что главенс 12

30 Point (30△1058) Lower case alphabet 501 points Code word ZLTID

ЕСЛИ мы говорим,что гла 12

36 Point (36△1058) Lower case alphabet 595 points Code word ZLTIK

ЕСЛИ мы говорим,ч 12

48 Point (48△1058) Lower case alphabet 802 points Code word ZLTIR

ЕСЛИ мы гово 12

A-P-L Russian Cheltenham Bold Italic

18 Point (18△1060) Lower case alphabet 34[illegible] points Code word ZLSVV

ЕСЛИ мы говорим,что главенствующ 12

24 Point (24△1060) Lower case alphabet 4[illegible] points Code word ZLSZI

ЕСЛИ мы говорим,что главен 12

30 Point (30△1060) Lower case alphabet 524 points Code word ZLTAB

ЕСЛИ мы говорим,что г 12

36 Point (36△1060) Lower case alphabet 6[illegible] points Code word ZLTAH

ЕСЛИ мы говорим,ч 12

42 Point (42△1060) Lower case alphabet 734 points Code word ZLTAN

ЕСЛИ мы говори 12

48 Point (48△1060) Lower case alphabet 83 points Code word ZLTAV

ЕСЛИ мы гово 12

A-P-L Russian Cheltenham Bold Condensed

18 Point (18△1057) Lower case alphabet. 277 points. Code word. ZETCA

ЕСЛИ мы говорим, что главенствующее место сре 12

24 Point (24△1057) Lower case alphabet. 348 points. Code word. ZETDE

ЕСЛИ мы говорим, что главенствующе 12

30 Point (30△1057) Lower case alphabet. 428 points. Code word. ZETEC

ЕСЛИ мы говорим, что главенст 12

36 Point (36△1057) Lower case alphabet. 507 points. Code word. ZETEJ

ЕСЛИ мы говорим, что гл 12

42 Point (42△1057) Lower case alphabet. 580 points. Code word. ZETEP

ЕСЛИ мы говорим, что 12

48 Point (48△1057) Lower case alphabet. 678 points. Code word. ZIJYE

ЕСЛИ мы говорим, ч 12

A-P-L Russian Cheltenham Bold Condensed Italic

18 Point (18△1074) Lower case alphabet. 284 points. Code word. ZIJHO

ЕСЛИ мы говорим, что главенствующее место 12

24 Point (24△1074) Lower case alphabet. 372 points. Code word. ZIJIE

ЕСЛИ мы говорим, что главенствующ 12

30 Point (30△1074) Lower case alphabet. 436 points. Code word. ZIJIL

ЕСЛИ мы говорим, что главенс 12

36 Point (36△1074) Lower case alphabet. 529 points. Code word. ZIJIS

ЕСЛИ мы говорим, что гл 12

42 Point (42△1074) Lower case alphabet. 611 points. Code word. ZIJIY

ЕСЛИ мы говорим, ч 12

48 Point (48△1074) Lower case alphabet. 693 points. Code word. ZIJJU

ЕСЛИ мы говорим 12



LINOTYPE HEBREW FACES

Hebrew Font Schemes: As the standard Linotype magazine has 90 channels and the Hebrew alphabet 31 different characters exclusive of points, figures and spaces, a standard set of Hebrew matrices for a 90-channel magazine consists of a font of one point size or face in the cap channels and another font in the lower case channels with the usual figures, points and spaces in the center channels. This combination of two different faces for one magazine is usually made up of 6 and 8 point, 9 and 11 point or 9 and 12 point. Figures and points of the smaller sizes can be used in both faces, as Hebrew in all point sizes is made on common alignment.

A combination set of the two fonts above mentioned contains 1400 matrices. A single font, including figures, points and spaces, contains 926 matrices. A font of 31 alphabet characters only contains 474 matrices. These fonts may be purchased separately or in combination.

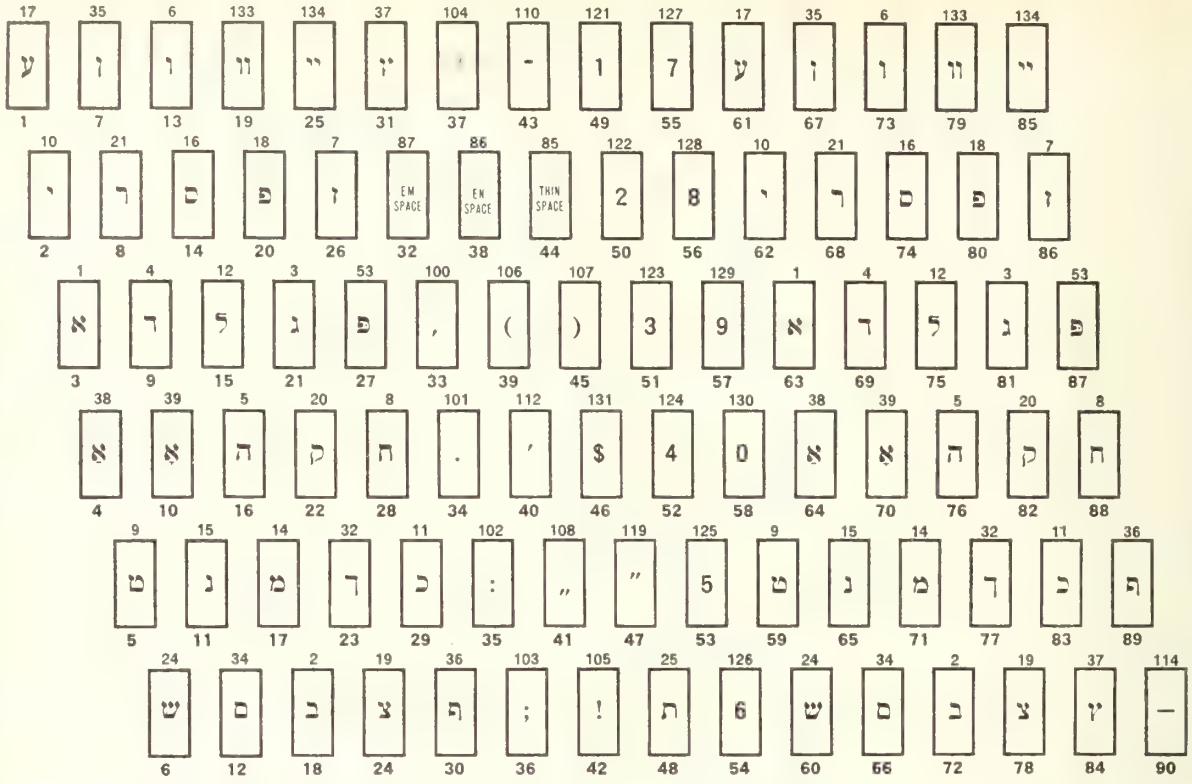
Attention is directed to the new Hebrew No. 3 Series, shown herein, which introduces the modern sans serif design to Hebrew types. Made in both regular and italic forms, and in one-letter and two-letter combinations.

With each specimen there will be found data outlining the conditions under which the various point sizes can be run in the magazine. Some of the faces are too large to permit the use of more than one font in the magazine, while in some of the condensed faces it is possible to use two display faces in one magazine. Please be sure to consult data in connection with each face before making up your order.



MERGENTHALER LINOTYPE COMPANY

BROOKLYN, N. Y. · NEW YORK CITY · CHICAGO · SAN FRANCISCO
NEW ORLEANS · CANADIAN LINOTYPE, LIMITED, TORONTO
Representatives in the Principal Cities of the World



KEYBOARD DIAGRAM No. 13—For two fonts of Hebrew in 90 channel magazine. Number over keybutton is character number. That under keybutton indicates magazine channel in which character is to run.

LIST OF CHARACTERS · LINOTYPE HEBREW

1	א	19	צ	101	.	125	5	198	ִ	291	ם	146	1/3	171	¢
2	ב	20	ק	102	:	126	6	199	ִי	292	ה	147	2/3	167	№
3	ג	21	ר	103	;	127	7	200	ַי	308	י	148	1/5	169	‰
4	ד	24	ש	104	?	128	8	201	שׁ	324	שׁ	149	2/5	137	%
5	ה	25	ת	105	!	129	9	202	שׂ	443	אּ	150	3/5	138	
6	ו	32	ך	106	(	130	0	203	תּ	901	אָ	151	4/5	170	
7	ז	34	ם	107	)	131	$	204	אָ	1001	אַ	152	1/6	156	
8	ח	35	ן	108	„	132	&	205	ְ	182	I	153	5/6	157	
9	ט	36	ף	110	‐	54	ד	281	֑	183	V	160	En Dash	161	°
10	י	37	ץ	111	*	159	אָ	282	֒	184	X	117		164	+
11	כ	38	אַ	112	′	191	אַ	284	֔	139	1/8	172	¶	165	×
12	ל	39	אָ	114	—	192	אַ	285	֕	140	1/4	173	†	166	=
14	מ	40	בּ	119	″	193	ִ	286	֖	141	3/8	174	‡		
15	נ	53	פ	121	1	194	ֹ	287	֗	142	1/2	136	§		
16	ס	133	וּ	122	2	195	פּ	288	֘	143	5/8	154	[		
17	ע	134	יִ	123	3	196	כּ	289	מּ	144	3/4	155	]		
18	פ	100	,	124	4	197	כּ	290	נּ	145	7/8	135	£		

6 Point Hebrew (6/12)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, און געזאַמעלט זעהר אַקוראַט אַ 1234

8 Point Hebrew (8/14)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, און געזאַמעלט זעהר אַקוראַט 1234

9 Point Hebrew No. 2 (9/20)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, און געזאַמעלט זע 1234

11 Point Hebrew No. 2 (11/37)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, און געזאַמ 1234

12 Point Hebrew (12/29)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיי 1234

16 Point Hebrew (16/—)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, 12

18 Point Hebrew (18/—)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט 12

28 Point Hebrew (28/—)

אויף דעם ליינאָטייפ ווערן א 12

36 Point Hebrew (36/—)

אויף דעם ליינ 12

14 Point Hebrew No. 3 with Italic (14/168)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פ 1234
אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פ 1234

18 Point Hebrew No. 2 (18/—)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט 12

18 Point Hebrew No. 3 Italic (18/—)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט 12

24 Point Hebrew No. 3 (24/—)

אויף דעם ליינאָטייפ ווערן אוי 12

24 Point Hebrew No. 3 Italic (24/—)

אויף דעם ליינאָטייפ ווערן אוי 12

9 Point Hebrew No. 2 with Italic No. 2 (9/170)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, אוו געזאַמעלט זע 1234
אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהיילט, אוו געזאַמעלט זע 1234

12 Point Hebrew with Italic No. 3 (12△296)

אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהי 1234
אויף דעם ליינאָטייפ ווערן אויפגעזעצט, געגאָסן, פערטהי 1234

5 Point Hebrew Light with Bold (5△34) Length of alphabet, 75 points. Figures, .0415

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאממעלט זיהר אקוראט אויף דעם ליינאָטייף ווער 1234
אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאממעלט זיהר אקוראט אויף דעם ליינאָטייף ווער 1234

6 Point Hebrew with Italic (6△200) Length of alphabet, 86 points. Figures, .0484

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאממעלט זיהר אקוראט או 1234
אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאממעלט זיהר אקוראט או 1234

8 Point Hebrew with Italic (8△408) Length of alphabet, 93 points. Figures, .059

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאַממעלט זיהר אקור 1234
אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאַממעלט זיהר אקור 1234

11 Point Hebrew Nonpareil with Bold (11△108) Length of alphabet, 126 points. Figures, .0692

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאַממ 1234
אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאַממ 1234

12 Point Hebrew with Hebrew Light Face (12△294) Length of alphabet, 149 points. Figures, .083

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהי 1234
אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהי 1234

12 Point Hebrew Condensed (12△81) Length of alphabet, 110 points. Figures, .083

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, און געזאַממעלט 1234

16 Point Hebrew Condensed (16△7) Length of alphabet, 130 points. Figures, .0968

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאסען, פערטהיילט, אן 12

20 Point Hebrew Condensed (20△7) Length of alphabet, 194 points. Figures, .1107

אויף דעם ליינאָטייף וועלן אויפגעזעצט, געגאָ 12

28 Point Hebrew Condensed (28△9) Length of alphabet, 236 points. Figures, .1107

אויף דעם ליינאָטייף וועלן אויפגעזעצ 12

30 Point Hebrew Condensed (30△141) Length of alphabet, 262 points. Figures, .2075

אויף דעם ליינאָטייף וועלן אויפג 12

36 Point Hebrew Condensed (36△9) Length of alphabet, 266 points. Figures, .1107

אויף דעם ליינאָטייף וועלן אויפ 12

42 Point Hebrew Condensed (42△29) Length of alphabet, 396 points. Figures, .2906

אויף דעם ליינאָטייף 12

42 Point Hebrew Extra Condensed (42△45) Length of alphabet, 350 points. Figures, .249

אויף דעם ליינאָטייף וועל 12

TRADE LINOTYPE MARK

11 POINT HEBREW No. 2

(Special for English, 10 point alignment)

20. I express my doubts on the bases of the brilliant and daring historical and geographical deductions drawn from text C by M. Dussaud in *RHR*. עדבם, if "Arabs", should be spelt עדב or עדבים. This root, עדב and עדבם, appears in five other cases in the text, where Arabs do not qualify. The סדכך קדש, 1. 75, is

11 POINT HEBREW No. 2

(Special for English, 12 point alignment)

20. I express my doubts on the bases of the brilliant and daring historical and geographical deductions drawn from text C by M. Dussaud in RHR. עדבם, if "Arabs", should be spelt עדב or עדבים. This root, עדב and עדבם, appears in five other cases in the text, where Arabs do not qualify.

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

אבגדהוזחטיכלמנסעפצקרשתדסוץזאַאָבפווייי
אבגדהוזחטיכלמנסעפצקרשתדסוץזאַאָבפווייי
(„.:;?!„-*′—″) $1234567890
(„.:;?!„-*′—″) $1234567890

אבגדהוזחטיכלמנסעפצקרשתדסוץזאַאָבפווייי
אבגדהוזחטיכלמנסעפצקרשתדסוץזאַאָבפווייי
(„.:;?!„-*′—″) $1234567890
(„.:;?!„-*′—″) $1234567890

LIST OF CHARACTERS AVAILABLE IN DISPLAY FONTS

אבגדהוזחטיכלמנסעפצקרשתדסוץזאַאָבפווייי
(„.:;?!„-*′–″) $1234567890

TRADE LINOTYPE MARK

5 POINT HEBREW LIGHT with BOLD

(Two-Letter Matrices)

דער מאדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואם זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי נאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישען פון היינט אן אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין אירן ארט אן כארגען אין א צוויישען, זיך אויסדרעהען אדער אין גאנצען אויסלאזען דאס וואס ער ווענט ניט צו כארגען. די ווערטער „מאשין זאץ" מיינען „ליינאטייפ זאץ", איבער דער נאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשין זאץ זיינען נעשאפען געווארען פיר דער ליינאטייפ מאשין אן זיינען ענטוויקעלט נעווארען פון די פאכריקאנטען פון דער ליינאטייפ מאשין. דער זעלבער ארנאנזירטער שאפענדער זשעני איז היינט פערכונדען מיט דער ליינאטייפ קאמפאני אן שמעקט צו דער דיענסט פון אלע ליינאטייפ נעכרויכער. מעהר ווי 35 יאהר עקספירוענס האט נענעבען דער ליינאטייפ די אינפאכקייט וואס איז ניטיג פיר נוטע ארבייט. זיי די ערשטע צייטונג איז פערפאסט נעווא־רען. נעהט נישט פערכיי א טאג אז די פראבירונגס און מע־כאנישע אכטיילונגען, און די ערפינדער וועלכע זיינען אימער

דער מאדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואם זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי נאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישען פון היינט אן אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין אירן ארט אן כארגען אין א צוויישען, זיך אויסדרעהען אדער אין גאנצען אויסלאזען דאס וואס ער ווענט ניט צו כארגען. די ווערטער „מאשין זאץ" מיינען „ליינאטייפ זאץ", איבער דער נאנצער וועלט, ווייל אלע עלעמענטען פון ערפאלגרייכען מאשין זאץ זיינען נעשאפען געווארען פיר דער ליינאטייפ מאשין אן זיינען ענטוויקעלט נעווארען פון די פאכריקאנטען פון דער ליינאטייפ מאשין. דער זעלבער ארנא־ניזירטער שאפענדער זשעני איז היינט פערכונדען מיט דער ליינאטייפ קאמפאני אן שמעקט צו דער דיענסט פון אלע ליינאטייפ נעכרויכער. מעהר ווי 35 יאהר עקספירוענס האט נענעבען דער ליינאטייפ די אינפאכקייט וואס איז ניטיג פיר נוטע ארבייט. זיי די ערשטע צייטונג איז פערפאסט נעווא־רען. נעהט נישט פערכיי א טאג אז די פראבירונגס און מע־כאנישע אכטיילונגען, און די ערפינדער וועלכע זיינען אימער

(Two Point Leaded)

אאאבבנגדהוזחטיכלמסנוכעפפחציקרשת
אאאבבנגדהוזחטיכלמסנוסעפפחציקרשת
וו ״ - „ — " ( ) ? ! ; , ' * : .
וו ״ - „ — " ( ) ? ! ; , ' * : .
$1234567890
$1234567890

Matrix Information.—Will run in lower case side only of 90 channel layout. Size of figures, .0415; comma, period and thin space, .0277. Length of alphabet, 75 points. Code Word: Zavre. 5△34

---

11 POINT HEBREW No. 2 with BOLD

(Two-Letter Matrices)

דער מאדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואם זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי נאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישען פון היינט אן אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין אירן ארט אן כארגען אין א צוויישען, זיך אויסדרעהען אדער אין גאנצען אויסלאזען דאס וואס ער ווענט ניט צו כארגען. די ווערטער „מאשין זאץ" מיינען

דער מאדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואם זיינען בלויז גוט גענוג אדער א ביסעל בעסער ווי נאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישען פון היינט אן אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין אירן ארט אן כארגען אין א צוויישען, זיך אויסדרעהען אדער אין גאנצען אויסלאזען דאס וואס ער ווענט ניט צו כארגען. די ווערטער „מאשין זאץ" מיינען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתדסוץיזאאבפווויי
אבגדהוזחטיכלמנסעפצקרשתדסוץיזאאבפווויי
(„.:;?!„"-*'—") $1234567890
(„.:;?!„"-*'—") $1234567890

Matrix Information.—Will run in 90 channel magazine in lower case and cap side, according to Diagram No. 13. Size of figures, .0692; comma, period and thin space, .0346. Length of alphabet, 120 points. Code Word: Zeom. 11△108.

TRADE LINOTYPE MARK

HEBREW

8 Point

דער מאדערנער מענש קען זיך ניט בעגנוגן מיט ווערקצייג וואס זיינען בלויז גוט געגנ אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצ מוזען דינען אלע בעדערפנישען פון היינט אי איך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער ציוקונפט. דער שאפער פון א גרויסען ווערקצייג איז א ריזיגער עך קען זיך ניט ערהיבן צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין איין ארט און אין באדינגען, וואס דער נבֿיא פון דער אינדוסטרי. ער קען זיך ניט ערהיבן צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכמאכען אין איין ארט און באדינגען אין א ציוויליזע, זיך אויסדרעהען אדער אין נאכגעבן. אויסרעדען דאס וואס ער וואגט ניט צו באדינגען די ווערטער „מאשין זאץ" מיינען „ריינאטיק זאץ", איבער דער גאנצער וועלט, וויל אלע עלעמענטען פון ערפאהרונגען מאשין זאץ זיינען געשאפען. געווארען פיר דער ריינאטיק מאשין און זיינע עמטווייקלט געווארען פון די פאבריקאנטען פון דער ריינאטיק מאשין. דער וועלבער ארבאנזירטער שאפעדער וועלט איז היינט פערבונדען מיט דער ריינאטיק האפאראט און שמעהט צו דער דיענסט פון אלע ריינאטיק געבויבער. מעהר ווי 35 יאהר ערפארונג האט גענגבען דער ריינאטיק די אויפאפקייט וואס איז נייטיג פיר דער

Two Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדסוקיאאבפוויי

$1234567890

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Set of figures 0184 in normal, period and thin space. Length of alphabet 1 point. Code Word: Lovely

11 Point

דער מאדערנער מענש קען זיך ניט בע- נוגען מיט ווערקצייג וואס זיינען בלויז גוט געגנוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפנישען פון היינט אוך קענען דינען די פיעל פערגרעסערטע בע- דערפנישען פון דער צוקונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נבֿיא פון דער אינדוסטרי. ער קען זיך ניט ערהיבן צו זיין הינטערשטעליג, אדאפ- טירען פריהערדיגע ערפינדונגען, נאכ- מאכען אין איין ארט און באדינגען אין א

Two Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדבקוקיין

אאבפוויי

$1234567890

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Set of figures 0184 in normal, period and thin space. Length of alphabet 1 point. Code Word: Lovely

HEBREW No. 2

9 Point

דער מאדערנער מענש קען זיך ניט בענ- צען מיט ווערקצייג וואס זיינען בלויז גוט געגנוג אדער א ביסעל בעסער ווי גאנץ גוט. גוטע ווערקצייג מוזען דינען אלע בעדערפני- שען פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צו- קונפט. דער שאפער פון א גרויסען ווערקצייג איז דער נבֿיא פון דער אינדוסטרי. ער קען זיך ניט ערהויבען צו זיין הינטערשטעליג, אדאפטירען פריהערדיגע ערפינדונגען, נאכ- מאכען אין איין ארט און באדינגען אין א צוויייטען, זיך אויסדרעהען אדער אין גאנצען אויסרעדען דאס וואס ער וואגט ניט צו באר- גען. די ווערטער „מאשין זאץ" מיינען „ריינאטייק זאץ", איבער דער גאנזער וועלט,

Two Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדסוקיין

אאבפוויי

$1234567890

MATRIX INFORMATION: Will run in cap or lower case side of 90 channel layout. Set of figures 0184 in normal, period and thin space. Length of alphabet 1 points. Code word: Lovely

TRADE **LINOTYPE** MARK

12 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט געניג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען
דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל פער־
גרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען
ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען
צו זיין הינטערשטעליג, אַדאַפטירען פריהערדיגע ערפינדונגען, נאַכ־
מאכען אין אירט און באַרגען אין א צווייטען, זיך אויסדרעהען אַדער
אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַרגען. די ווערטער
„מאַשין זאַץ" מיינען „לינאָטייפ זאַץ" איבער דער גאַנצער וועלט, וויל
אַלע עלעמענטען פון ערפאָלגרייכען מאַשין זאַץ זיינען געשאפען געוואָ־
רען פיר דער לינאָטייפ מאַשין און זיינען ענטוויקעלט געוואָרען פון די

Ten Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדסוהיזאַאבפווויי
$1234567890

Matrix Inventory — Will run in cap or lower case side of 2-channel Layout. Size of theatre — ems, channel period and thin space — units. Length of alphabet 184 points. Code Word Text 12579

---

16 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט בענוצען מיט ווערק־
צייג וואָס זיינען בלויז גוט געניג אַדער אַ ביסעל בעסער ווי
גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען
פון היינט און אויך קענען דינען די פיעל פערגרעסערטע
בעדערפנישען פון דער צוקונפט. דער שאַפער פון אַ גרוי־
סען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען
זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפטירען פריה־
ערדיגע ערפינדונגען, נאַכמאַכען אין איין אַרט און באַרגען
אין אַ צווייטען, זיך אויסדרעהען אַדער אין גאַנצען אויסלאַ־

Four Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדסוהיזאַאבפווויי
$1234567890

Matrix Inventory — Will run in cap or lower case side of 2-channel Layout. Size of theatres — ems, channel — units, period and thin space — units. Length of alphabet 138 points. Code Word Text 12578

TRADE LINOTYPE MARK

18 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט בענוצען
מיט וועלכצייג וואָס זיינען בלויז גוט געניג אַדער
אַ ביסעל בעסער ווי גאַנץ גוט. גוטע וועלכצייג
מיזען דינען אַלע בעדערפנישען פון היינט אָן
אויך קענען דינען די פיעל פערגרעסערטע בע־
דערפנישען פון דער צוקונפט. דער שאַפער פון
אַ גרויסען וועלכצייג איז דער נביא פון דער אינ־

אבגדהוזחטיכלמנסעפצקרשת
דסוף׳זאַאַבפוויי
$1234567890

---

28 POINT HEBREW

דער מאַדערנער מענש קען זיך ניט
בענוצען מיט וועלכצייג וואָס זיינען
בלויז גוט גענוג אַדער אַ ביסעל בע־
סער ווי גאַנץ גוט. גוטע וועלכצייג מו־

אבגדהוזחטיכלמנסעפצקרשת
דסוף׳זאַאַבפוויי
$1234567890

TRADE LINOTYPE MARK

36 POINT HEBREW

דער מאַדערנער
מענש קען זיך ניט
בענוצען מיט וועלכ׳
ציג וואַס זיינען בלויז
גוט געגנט אַדער אַ
בישעל בעסער ווי גאַ
ניז גוט. גוטע וועלכ׳
ציג מוזען דינען אַלע

Eight Point Leaded

אבגדהוזחטיכלמנ
סעפצקרשתדסז
יקהאַבפוויי

Matrix Information – Will run in special 36 channel Hebrew layout. Size of figures, .3873; comma and period, .0968; thin space, .0277. Length of alphabet, 574 points. Code Word, Luez 36△67

TRADE **LINOTYPE** MARK

14 POINT HEBREW No. 3 with ITALIC

(Two-Letter Matrices)

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג
וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט.
גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און
אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון
דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער
נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינ־
טערשטעליג, אַדאָפטירען פריהערדיגע ערפינדונגען, נאָכמאַ־

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג
וואָס זיינען בלויז גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט.
גוטע ווערקצייג מוזען דינען אַלע בעדערפנישען פון היינט און
אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון
דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער
נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינ־
טערשטעליג, אַדאָפטירען פריהערדיגע ערפינדונגען, נאָכמאַ־

Lac Ć not Loaded

אבגדהוזחטיכלמנסעפצקרשתדסוץזאָאַבּפווייי
אבגדהוזחטיכלמנסעפצקרשתדסוץזאָאַבּפווייי
$1234567890 $1234567890

Matrix Information — Will run in caps or lower case side at 24 picas and 6 set. Set of 144 c.s., 144 c., 6 spaces, 6 en spaces, 6 thin spaces, 6 hair spaces. Length of alphabet 12½ picas. Code Words: Zxcv — Zxcw

---

DISPLAY FIGURES FOR HEBREW

20△7 Hebrew Condensed

1234567890$.,:;?!

30△6 Hebrew Condensed

1234567890$.,:;?!

28△7 Hebrew Condensed

123456789$.,:;?!

30△67 Hebrew

1234$.,:;?!

30△7 Hebrew Condensed

12345678$.,:;?!

36△6 Hebrew Condensed

123456$.,:;?!

LINOTYPE

18 POINT HEBREW No. 3

דער מאָדערנער מענש קען זיך ניט בענוצען
מיט ווערקצייג וואָס זיינען בלויז גוט גענוג
אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער־
קצייג מוזען דינען אַלע בעדערפנישען פון
היינט און אויך קענען דינען די פיעל פערגרע־
סערטע בעדערפנישען פון דער צוקונפט. דער
שאַפער פון אַ גרויסען ווערקצייג איז דער נביא

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
דסוקץאַאָבפווויי
$1234567890

Matrix Information—Will run in cap side only of 90 channel layout—Size of figure 1, .1107; 2 to 0, .1248; comma, period and thin space, .0622—Length of alphabet, 233 points—Code Word, Zaqu. 18△297

---

18 POINT HEBREW No. 3 ITALIC

דער מאָדערנער מענש קען זיך ניט בענוצען
מיט ווערקצייג וואָס זיינען בלויז גוט גענוג
אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער־
קצייג מוזען דינען אַלע בעדערפנישען פון
היינט און אויך קענען דינען די פיעל פערגרע־
סערטע בעדערפנישען פון דער צוקונפט. דער
שאַפער פון אַ גרויסען ווערקצייג איז דער נביא

(Two Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
דסוקץאַאָבפווויי
$1234567890

Matrix Information—Will run in cap side only of 90 channel layout—Size of figure 1, .1107; 2 to 0, .1248; comma, period and thin space, .0622—Length of alphabet, 233 points. Code Word, Zaqu. 18△299

TRADE LINOTYPE MARK

24 POINT HEBREW No. 3

דער מאָדערנער מענש קען זיך ניט
בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעס־
ער ווי גאַנץ גוט. גוטע ווערקצייג מוז־
ען דינען אַלע בעדערפנישען פון היינט

אבגדהוזחטיכלמנסעפצקרשת
דסוךץאָאַבפווויי
$1234567890

---

24 POINT HEBREW No. 3 ITALIC

דער מאָדערנער מענש קען זיך ניט
בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט גענוג אָדער אַ ביסעל בעס־
ער ווי גאַנץ גוט. גוטע ווערקצייג מוז־
ען דינען אַלע בעדערפנישען פון היינט

אבגדהוזחטיכלמנסעפצקרשת
דסוךץאָאַבפווויי
$1234567890

TRADE LINOTYPE MARK

6 POINT HEBREW with ITALIC

(Two-Letter Matrices)

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען אין אַ צווייטען, זיך אויסדרעהען אַדער אין נאָנצען אויסלאָזען דאָס וואָס ער וואָנט ניט צו בארגען. די ווערטער „מאַשין זאַץ" מיינען „לייַנאַ-

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץאָאַבפּווי̈
$1234567890

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען אין אַ צווייטען, זיך אויסדרעהען אַדער אין נאָנצען אויסלאָזען דאָס וואָס ער וואָנט ניט צו בארגען. די ווערטער „מאַשין זאַץ" מיינען „לייַנאַ-

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץאָאַבפּווי̈
$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .0484; comma, period and thin space, .0277. Length of alphabet, 86 points. Code Word: ZAKI. 6△290

---

8 POINT HEBREW with ITALIC

(Two-Letter Matrices)

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץאָאַבפּווי̈
$1234567890

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץאָאַבפּווי̈
$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .059; comma, period and thin space, .0295. Length of alphabet, 93 points. Code Word: ZIOG. 8△408

---

9 POINT HEBREW with ITALIC No. 3

(Two-Letter Matrices)

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץ
אָאַבפּווי̈
$1234567890

דער מאַדערנער מענש קען זיך ניט בעגנוצען מיט ווערקצייג וואָס זיינען בלויז גוט געגנוג אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפּנישען פון היינט אָן אויך קענען דינען די פיעל פּערגרעסערטע בעדערפּנישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַראָפּטירען פּריהערדיגע ערפּינדונגען, נאָכמאַכען אין איין אָרט אָן אין בארגען

(Two Point Leaded)

אבגדהוזחטיכלמנסעפּצקרשתדסוף̈ץ
אָאַבפּווי̈
$1234567890

MATRIX INFORMATION—Will run in cap or lower case side of 90 channel layout. Size of figures, .070; comma, period and thin space, .035. Length of alphabet, 107 points. Code Word: ZAKY. 9△110

TRADE LINOTYPE MARK

12 POINT HEBREW with ITALIC No. 3

(Two-Letter Matrices)

דער מאַדערנער מענש קען זיך
ניט בענוצען מיט ווערקצייג וואָס
זיינען בלויז גוט געוג אָדער אַ בי־
סעל בעסער ווי גאַנץ גוט. גוטע
ווערקצייג מוזען דינען אַלע בע־
דערפנישען פון היינט און אויך
קענען דינען די פיעל פערגרעס־
ערטע בעדערפנישען פון דער
צוקונפט. דער שאַפער פון אַ גרוי־
סען ווערקצייג איז דער נביא פון
דער אינדוסטרי. ער קען זיך ניט
ערלויבען צו זיין הינטערשטעליג,

Two Point Leaded

דער מאָדערנער מענש קען זיך
ניט בענוצען מיט ווערקצייג וואָס
זיינען בלויז גוט געוג אָדער אַ בי־
סעל בעסער ווי גאַנץ גוט. גוטע
ווערקצייג מוזען דינען אַלע בע־
דערפנישען פון היינט און אויך
קענען דינען די פיעל פערגרעס־
ערטע בעדערפנישען פון דער
צוקונפט. דער שאַפער פון אַ גרוי־
סען ווערקצייג איז דער נביא פון
דער אינדוסטרי. ער קען זיך ניט
ערלויבען צו זיין הינטערשטעליג,

Two Point Leaded

אבגדהוזחטיכלמנסעפצקרשת
דסוף־ץאַאָבפווויי
$1234567890

אבגדהוזחטיכלמנסעפצקרשת
דסוף־ץאַאָבפווויי
$1234567890

Matrix Information—Will run in cap or lower case; side of 9 channel layout. Size 4 figure, 053; comma, period and thin space, 043. Length of alphabet, 140 points. Code Word, Zeus 12A 9b.

---

12 POINT HEBREW with HEBREW LIGHT

(Two-Letter Matrices)

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט געוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מו־
זען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל
פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער פון א
גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ער־
לויבען צו זיין הינטערשטעליג, אַדאָפטירען פריהערדיגע ערפינדונגען,

דער מאָדערנער מענש קען זיך ניט בענוצען מיט ווערקצייג וואָס זיינען
בלויז גוט געוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווערקצייג מו־
זען דינען אַלע בעדערפנישען פון היינט און אויך קענען דינען די פיעל
פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער פון אַ
גרויסען ווערקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ער־
לויבען צו זיין הינטערשטעליג, אַדאָפטירען פריהערדיגע ערפינדונגען,

Two Point Leaded

אבגדהוזחטיכלמנסעפצקרשתדסוף־ץאַאָבפווויי
אבגדהוזחטיכלמנסעפצקרשתדסוף־ץאַאָבפווויי
$1234567890 $1234567890

Matrix Information—Will run in cap or lower case; side of 9 channel layout. Size 4 figure, 053; comma, period and thin space, 043. Length of alphabet, 140 points. Code Word, Zeus 12A 9b.

TRADE LINOTYPE MARK

12 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט בענוצען מיט וועדקצייג וואָס זיינען בלויז גוט גענוג
אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע וועדקצייג מוזען דינען אַלע בעדערפנישען פון היינט
און אויך קענען דינען די פיעל פערגרעסערטע בעדערפנישען פון דער צוקונפט. דער שאַפער
פון אַ גרויסען וועדקצייג איז דער נביא פון דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין
הינטערשטעליג, אַדאַפטירען פריהערדיגע ערפינדונגען, נאַכמאַכען אין אירן אָרט און באַרגען
אין אַ צווייטען, זיך אויסדרעהען אָדער אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַר־
גען. די וועדטער „מאַשין זאָץ" מיינען „לינאָטיפּ זאָץ" איבער דער גאַנצער וועלט, וויל
אַלע עלעמענטען פון ערפאָלגרייכען מאַשין זאָץ זיינען געשאַפען געוואָרען פיר דער לינאָטיפּ
מאַשין און זיינען ענטוויקעלט געוואָרען פון די פאַבריקאַנטען פון דער לינאָטיפּ מאַשין.
דער ועלבער אָרגאַניזירטער שאַפענדער ושעני איז היינט פערבונדען מיט דער לינאָטיפּ
קאָמפּאַני און שמעהט צו דער דיענסט פון אַלע לינאָטיפּ געברויכער. מעהר ווי 35 יאָהר
עקספּיריענס האָט געגעבען דער לינאָטיפּ די איינפאַכקייט וואָס איז נייטיג פיר דער

(12 Point Leaded)

אבגדהוזחטיכלמנסעפצקרשתדסוף?יאַאָפּפווי
$1234567890

Matrix Information—Will run in cap or lower case side of 90 channel layout. Size of figures, .083; comma, period and thin space, .041. Length of alphabet, 110 points. Code Word, Lyey, 12281.

---

16 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט בענוצען מיט וועדקצייג וואָס זיינען בלויז
גוט גענוג אָדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע וועדקצייג מוזען דינען אַלע
בעדערפנישען פון היינט און אויך קענען דינען די פיעל פערגרעסערטע בעדערפ־
נישען פון דער צוקונפט. דער שאַפער פון אַ גרויסען וועדקצייג איז דער נביא פון
דער אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטערשטעליג, אַדאַפּטירען
פריהערדיגע ערפינדונגען, נאַכמאַכען אין אירן אָרט און באַרגען אין אַ צווייטען,
זיך אויסדרעהען אָדער אין גאַנצען אויסלאָזען דאָס וואָס ער וואַגט ניט צו באַרגען.
די וועדטער „מאַשין זאָץ" מיינען „לינאָטיפּ זאָץ" איבער דער גאַנצער וועלט,
וויל אַלע עלעמענטען פון ערפאָלגרייכען מאַשין זאָץ זיינען געשאַפען געוואָרען
פיר דער לינאָטיפּ מאַשין און זיינען ענטוויקעלט געוואָרען פון די פאַבריקאַנטען

(16 Point Leaded)

אבגד הוזחטיכלמנסעפצקרשתדסוף?יאַאָפּפווי
$1234567890

Matrix Information—Will run in cap or lower case side of 90 channel layout. Size of figures, .0268; comma, .0819; period and thin space, .0484. Length of alphabet, 130 points. Code Word, Luis, 16△7.

TRADE LINOTYPE MARK

20 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט בענוצען מיט ווער־
קצייג וואַם זיינען בלויז גוט געגוג אַדער אַ ביסעל בעסער
ווי גאַנץ גוט. גוטע ווערקצייג מוזען דינען אַלע בעדערפ־
נישען פון היינט און אויך קענען דינען די פיעל פערג־
רעסערטע בעדערפנישען פון דער צוקונפט. דער שאַ־
פער פון אַ נרויסען ווערקצייג איז דער נביא פון דער
אינדוסטרי. ער קען זיך ניט ערלויבען צו זיין הינטער־

from Linotext

אבגדהוזחטיכלמנסעפצקרשתדסזקיאַאבפווויי

Matrix Requirements: Will run in cap or lower case side. 9 pt. Ruled Lower Size of figures: Period and thin space. Length of alphabet, 24 pts. Cast Width 1 to 1

---

28 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט בענוצען
מיט ווערקצייג וואַם זיינען בלויז גוט גענוג
אַדער אַ ביסעל בעסער ווי גאַנץ גוט. גוטע ווער־
קצייג מוזען דינען אַלע בעדערפנישען פון
היינט און אויך קענען דינען די פיעל פערגרע־

from Linotext

אבגדהוזחטיכלמנסעפצקרשת
דסזקיאַאבפווויי

Matrix Requirements: Will run in cap or lower case side. 9 pt. Ruled Lower Size of figures: Period and thin space. Length of alphabet, 24 pts. Cast Width 1 to 1

LINOTYPE

30 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט בענו־
צען מיט וועלקצייג וואָס זיינען בלויז גוט
גענוג אָדער אַ ביסעל בעסער וויַ גאַנץ גוט.
גוטע וועלקצייג מוזען דינען אַלע בעדערפ־

(Four Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
דמזף׳ץאַאָבפווויי

Matrix Information—Will run in cap side of 90 channel layout. Size of figures, .2075; comma, period and thin space, .0588. Length of alphabet, 262 points. Code Word: Lyon. 30△141

---

36 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען זיך ניט
בענוצען מיט וועלקצייג וואָס זיינען בלויז
גוט גענוג אָדער אַ ביסעל בעסער וויַ גאַנץ

(Six Point Leaded)

אבגדהוזחטיכלמנסעפצקרשת
דמזף׳ץאַאָבפווויי

Matrix Information—Will run in cap side only of 90 channel layout. Size of figures, .1107; comma, period and thin space, .0899. Length of alphabet, 266 points. Code Word: Luqa. 36△9

TRADE LINOTYPE MARK

42 POINT HEBREW CONDENSED

דער מאַדערנער מענש קען
זיך נית בענוצען מיט וועלק־
צייג וואָס זיינען בלויז גוט
גענוג אַדער אַבי סעל בעסער
וי גאַנץ גוט. גוטע וועלק־
צייג מוזען דינען אַלע בעד־
ערפנישען פון היינט אוון
אויך קענען דינען די פיעל פ

(Six Point Leaded)

אבגדהוזחטיכלמנסעפצק
רשתדסזף׳ץאַאָבפוויי

Matrix Information—Will run on special 3- channel Hebrew layout. Size of figures, .2976, comma and period, .3968, thin space, .0277. Length of alphabet, 826 points. Code Word, Lure, 42529

TRADE **LINOTYPE** MARK

42 POINT HEBREW EXTRA CONDENSED

דער מאַדערנער מענש קען זיך
ניט בענוצען מיט וועלקצייג וואָס
זיינען בלויז גוט געגוג אַדער
אַבי סעל בעסער וי גאַנץ גוט.
גוטע וועלקצייג מוזען דינען אַלע
בעדערפנישען פון חינט אוו
אויך קענען דינען די פיעל פע

Six Point Leaded

אבגדהוזחטיכלמנסעפצק
רשתדסוף יקאַאַבפּוויי
$1234567890

MATRIX INFORMATION—Will run in Wide 34 channel Auxiliary Magazine Diagram No. 130. Size of figures, .249; comma and period, .145; thin space, .0277. Length of alphabet, 350 points. Code Word—ZETTI—42△45

LINOTYPE

Oriental Faces

On the following pages are showings of Arabic, Armenian, Syriac, Bengali, Gujarati, Tamil, and Devanagari

TRADE LINOTYPE MARK

Arabic and Kindred Characters

[NUMERICALLY ARRANGED]

1 ء	21 ج	41 ه	61 »	81 خ	101 ز	121 م	141 ٥
2 ا	22 ج	42 ه	62 و	82 خ	102 ر	122 ه	142 ٨
3 ة	23 ض	43 ك	63)	83 ض	103 ش	123 ن h.a	143 ٤
4 ف	24 ص	44 ك	64 ق	84 ص	104 د	124 ن l.a.	144 نج
5 ة	25 ث	45 En Sp.	65 ة	85 ف	105 ض	125 ه	145 ٣
6 ة	26 ك	46 س	66 ت	86 ف	106 ش	126 غ	146 ث
7 س	27 كا	47 ظ	67 ة	87 لي	107 ب	127 ر	147 ٢
8 ذ	28 ب	48 ض	68 ة	88 لى	108 ه	128 ح	148 ت
9 ة	29 ك	49 ظ	69 ة	89 لي	109 ش	129 لح	149 ١
10 ه	30 لا	50 ط	70 ل	90 لى	110 س	130 ح	150 ب
11 م	31 ء	51 ح	71 ه	91 «	111 ط	131 ز h.a.	151 ص
12 ه	32 ا	52 ح	72 ة	92 و	112 نج	132 ز l.a.	152 ا
13 ك	33 أ	53 ض	73 ـ	93 (	113 غ	133 ص	153 يه
14 كه	34 ف	54 ص	74 د	94 ق	114 ع	134 ذ	154 ية
15 يه	35 به	55 ش	75 بهـ	95 ة	115 غ	135 ف	155 ئ
16 س	36 ب	56 س	75 ش	96 ئ	116 ع	136 ء	156 يـ
17 ط	37 ش	57 كا	77 ـــ	97 نج	117 ق	137 ى	157 خ
18 ص	38 ب	58 ت	78 م	98 ج	118 ق	138 ي	158 ن
19 ظ	39 ال	59 لله	79 تي	99 لج	119 ظ	139 ى	159 لخ
20 ط	40 لـ	60 في	80 تى	100 ج	120 —	140 ي	160 خ

161 ر h.a.
162 ر l.a.
163 ض
164 ذ
165 ق
166 غ
167 تجـ
168 لا
169 جـ
170 ل
171 ٩
172 ل
173 ٨
174 ثم
175 ٧
176 ثم
177 ٦
178
179 ٠
180 بخ
181 ؟
182 !
183 ه

184
185
186
187
188
189
190
191 ما
192 تر
193 تز
194 بز
195 لمجـ
196 ق
197 پ
198
201 ک
202 خ
203 شم
204 لم
205 بز
206 آء
207 بجـ
208 مجـ

209 علی
210 آ
211
212 تي
213
214 بي
215 ني
216 بجم
217 كم
218 ـ
219 أ
222 تيم
223 تن
224 تما
225 بما
226 چ
227 اً
228 ني
229 ين
230 تز
231 شجـ
232 يز
233 يز

234 أ
235 يّ
236 ڤ
237 ۋ
238 بي
239 يّي
240 ئر
241 بن
242 بخ
243 ء
244 ½
245 ½
246 ¼
247 ¾
248 ¾
249 ـً
250 ـٌ
251 Em Sp.
252 ثم
253 ژ
254 پ
255 په
256 پ

258 چ
259 ژ
260 چ
261 ل
262 لآ
263 أ
264 لآ
265 ـّ
266 ـً
267 ـٌ
268 ڪ
269 ك
270 ۀ
271 ۀ
272 ؤ
273 ۇ
274 پ
275 ڤ
276 پ
277 ڃ
279 ڑ
280 ڤ
281 ٭

282 :
283 ؛
284 ك
285 *
286 ں
287 ـ
288 ك
290 غ
291 ش
292 ڠ
293 ڠ
294 غ
295 ڎ
296 ڪ
297 ک
298
299
314 آ
320 ڴ
323 ⁂
328
329
330

331 |
332 ڇ
333 ڃ
334 ۋ
335 ۂ
336 ف
337 ف
338 ـٹ
339 ق
340 ڤ
341 ڤ
342 ۋ
343 ڇ
344 ❋
345 ،
348 .....
363 ڈ
364 ڈ
365 ڑ
366 ڑ
367 ط
368 ط
369 ڈ

370 ط
371 ھ
372 لله
373 ۑ
374 ب
375 ة
376 ن
377 ٹ
378 لا
379 لله
380 ر
381 ن
382 ڀ
383 ؛
384 ﷺ
385 ڪ
386 ﷺ
387 غم
388 ﷺ
389 ﷺ
390 ٠
391
392

393 لله
395 لك
396 ككا
397 /
398 لأ
399 لأ
400 وْ
401 وْ
402 ؤْ
403 ؤْ
404 وّ
405 وّ
407 لاً
408 ىٰ
409 ؛
410 ؛

411 ىٰ
412 ؛
413 ؛
414 ،
415 لأْ
416 ،
417 ـ
419 ***
422 Th.Sp.
424 ،
425 *jigdash*
426 ىِ
427 ىِ
428 §
429 گ
430 پر

432 ° *sup.*
433 لٍ
434 قي
435 ن
436 خم
437 ے
438 جم
439 ے
440 مجم
441 مخ
442 ن
443 مج
444 إ
445 أ
446 ‖
447 ‖

457 لا
455 p
453 t
355 A
356 B
357 C
358 I
450 L
359 V
360 X
349 a
350 b
351 c
456 e
352 i
451 n
452 o

511 *k*
512 *l*
513 *m*
353 v
354 x
514 *n*
515 *o*
516 *p*
517 *q*
518 *r*
519 *s*
520 *t*
521 *u*
522 *v*
523 *w*
524 *x*
525 *y*

526 *z*
301 1
302 2
303 3
304 4
305 5
306 6
307 7
308 8
309 9
310 0
324 $
325 £
326 ,
327 .

346 ‘
347 ’
458 “
459 ”
460 ′
461 ″
462 °
423 +
431 *minus*
420 ×
421 =
463 ÷
361 @
362 %
418 ‰

Arabic

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجائب الاختراع ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفه باسم (لينوتيب) هي من عج ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجا ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي ٥٤٣٢١

Arabic Bold

ان المنضدة العربية او ماكنة صف الجروف المعروفة باسم (لينوتيب) هي من ٥٤٣٢١

Arabic Old Style

ان المنضده العربيه او ماكنة صف الحروف المعروفه باسم (لينوتيب) هي من عجائب الاختراعات ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عج ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينو ٥٤٣٢١

Arabic Bold Old Style

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي من عجائب الاختراعا ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم (لينوتيب) هي ٥٤٣٢١

ان المنضدة العربية او ماكنة صف الحروف المعروفة باسم ٥٤٣٢١

Armenian

6 Point Armenian No. 1 with No. 2

ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս լաի գործիքով: լաի գործիքը պէտք 12345
ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս լաի գործիքով: լաի գործիքը պէտք 12345
Matrix Information. 6△188. Lower case alphabet, 141 points. Figures, .0484. Runs in 90 channel magazine. Code word, ZADA

8 Point Armenian No. 1 with No. 2

ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս լաի գործիքով: 12345
ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս լաի գործիքով: 12345
Matrix Information. 8△190. Lower case alphabet, 176 points. Figures, .0553. Runs in 90 channel magazine. Code word, ZADO

10 Point Armenian No. 1 with No. 2

ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս 12345
ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ մօտաիորապէս 12345
Matrix Information. 10△146. Lower case alphabet, 218 points. Figures, .0692. Runs in 90 channel magazine. Code word, ZAEB.

12 Point Armenian No. 1 with No. 2

ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ 12345
ԺԱՄԱՆԱԿԱԿԻՑ մարդը չի կարող բաիակաանաալ լաի կամ 12345
Matrix Information. 12△184. Lower case alphabet, 261 points. Figures, .083. Runs in 90 channel magazine. Code word, ZAEJ

18 Point Armenian Gothic No. 13

ԺԱՄԱՆԱԿԱԿԻՑ ՄԱՐԴԸ ՉԻ ԿԱՐՈՂ ԲԱԻԱԿԱՆ 12

Matrix Information. 18△319. Caps, figures and points only. Figures, .1383. Runs in 34 channel auxiliary magazine. 20 point alignment. Code word, ZOEM.

18 Point Armenian Gothic Condensed No. 2

ԺԱՄԱՆԱԿԱԿԻՑ ՄԱՐԴԸ ՉԻ ԿԱՐՈՂ ԲԱԻԱԿԱՆԱՆԱԼ Լ 12

Matrix Information. 18△317. Caps, figures and points only. Figures, .0899. Runs in 34 channel auxiliary magazine. 20 point alignment. Code word, ZOEJ

34 Point Armenian Gothic Condensed No. 2

ԺԱՄԱՆԱԿԱԿԻՑ ՄԱՐԴԸ ՉԻ ԿԱՐՈ 12

Matrix Information. 34△29. Caps, figures and points only. Figure 1, .1107, 2 to 0, .116. Runs in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 28 point. 35 point alignment. Code word, ZOFU.

24 Point Armenian Title No. 1

ԺԱՄԱՆԱԿԱԿԻՑ ՄԱՐԴԸ ՉԻ ԿԱՐՈՂ, Բ 12

Matrix Information. 24△26. Caps, figures and points only. Figures, .1107. Runs in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 23 point. Code word, ZOGI.

Syriac

18 Point Estrangela (18△167) — Code word, KAKA

ܟܡܘܢ ܡܕܒܪ ܐܒܕܠܒܐ ܡܕܒ ܒܝܥܒ ܡܒܐܝܒܐ ܠܒ ܠܒܐ ܠܠܐ

12 Point Nestorian (12△228) — Code word, MAZU

12345 ܐܒܕܥ ܐܒܕ ܐܒܕ :ܒܫܟܚܒ ܐܟܦܒ ܒ ܐܟܥܒ ܡܥܡ ܒ ܒܒ ܐܒܥ ܐܒ ܐ

12 Point Jacobite (12△184) — Code word, LYOD

12345 ܒ .ܬܫܫ ܒܟ ܐܡܒ ܒ ܐܒܒ ܟܒܒ .ܡܟܫܟ ܟܒܒܟ ܒ .ܟܒ ܟܒ ܟܟ

Bengali

10 Point Light and Bold (10)4800 Code word. ZEMIK

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে অপরাপর ভাষার ১২৩৪৫

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে অপরাপর ভাষার ১২৩৪৫

12 Point Light and Bold (12)4800 Code word. ZEMJL

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যে, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

10 Point No. 2 with Bold Face No. 2 (10)4840 Code word. ZEPAT

ীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহ

ীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহ

12 Point No. 2 with Bold Face No. 2 (12)4840 Code word. ZEPNO

ীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅত

ীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅতরবল্মকহয়শস্দপুর্জটন্ধষঞ্জাশ্রঙ্গীনোীঅত

12 Point No. 3 with Bold Face No. 3 (12)4840 Code word. ZEMLO

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যি, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

যদি এমন ভাবে বঙ্গভাষার সম্পদ্ বৃদ্ধি করা যায় যি, সম্পূর্ণরূপে মানুষ হইতে হইলে ১২৩৪৫

Gujarati

12 Point (12)4800 Code word. ZEKTA

છાપખાનાના મંડોમાં બહુ, પ્રસિદ્ધિમાં આ વેલા મી. જાવજ ઘ્રાહ્મણનું સ્મણ કોઈપણ ગુજરાતી સંસ્કૃત ૧૨૩૪૫

Tamil

10 Point Light and Bold (10)4800 Code word. ZILIH

நவதெ்தைதாீ ாசவ சோமவாரம்தைபூசத்தன்றுநெல்சன் கம்பெனியைத் தொடங்க ன 12345

நவதெ்தைதாீ ாசவ சோமவாரம்தைபூசத்தன்றுநெல்சன் கம்பெனியைத் தொடங்க ன 12345

12 Point Light and Bold (12)4800 Code word. ZILLO

நவதெ்தைதாீ ாசவ சோமவாரம்தைபூசத்தன்றுநெல்சன் கம்பெனியைத் 12345

நவதெ்தைதாீ ாசவ சோமவாரம்தைபூசத்தன்றுநெல்சன் கம்பெனியைத் 12345

Devanagari

14 Point Light and Bold (14)4840 Code word. ZENIS

भाषाविज्ञान आदिविद्याओं से इस बात का निर्णय हो चुका हैं किइस पृथ्वी पर जितनी सभ्य जातियां १२३४५

भाषाविज्ञान आदिविद्याओं से इस बात का निर्णय हो चुका हैं किइस पृथ्वी पर जितनी सभ्य जातियां १२३४५

१२ पॉइण्ट लाइनोटाइप देवनागरी के एक पेज का नमूना।

भाषाविज्ञान आदि विद्याओं से इस बात का निर्णय हो चुका हैं कि इस पृथ्वी पर जितनी सभ्य जातियां पायी जाती हैं उनमें बहुत सी एक ही जाति से निकली हैं। ईरानी, यूनानी, रोमन, जर्मन तथा रूस आदि सब जातियां इनके अन्तर्गत हैं। आर्यजाति से निकली हुई जातियों की भाषाओं में एक विशेष प्रकार की समानता पायी जाती हैं। शब्दों के रूप का आदि स्थान एक ही हैं, विशेष प्रयोग के समस्त शब्द और संख्या के शब्द भी एक से ही हैं। इनके अतिरिक्त उन भाषाओं के व्याकरण की रचना भी एक सी ही हैं। कर्त्ता, कर्म, क्रिया, विभक्तियां आदि सब में पायी जाती हैं। एक वचन, द्विवचन और बहुवचन, संस्कृत, लातीनी और यूनानी में प्रायः एक समान पाये जाते हैं। यह क्यों? इसलिये कि इन भाषाओं का आदि स्थान एक ही हैं। यदि ये भाषाएं एक दूसरी के प्रभाव के बिना बनी होतीं तो इतनी समानता कैसे हो सकती थी? चीनी और ब्राह्मी भाषाओं में किसी प्रकार का व्याकरण नहीं पाया जाता।

इससे प्रकट होता हैं कि एक काल था जब कि इन समस्त जातियों के पूर्वज एक ही स्थान पर रहते और एक ही भाषा बोलते थे। उसी स्थान पर मानवसृष्टि का आरम्भ हुआ। काल व्यतीत होने पर जब लोक-संख्या बढ़नी आरम्भ हुई तो इस जाति की शाखाएं निकल निकल कर भिन्न भिन्न दिशाओं की ओर चली गयीं और आगे बढ़कर जहां स्थान उत्तम देखा वहीं निवास करने लगीं।

जलवायु के परिवर्तन से भाषा के शब्दोच्चारण में भी अन्तर होता गया। यह आरम्भिक उत्पत्ति का स्थान कहां था? इस पर कई भिन्न भिन्न मत हैं। एक मत तो यह हैं कि मध्य-एशिया के मैदानों में ही मनुष्य का प्रथम निवास था। दूसरा मत यह हैं कि पहले त्रिविष्टप (तिब्बत) में ही मनुष्य की उत्पत्ति हुई। यह सिद्धान्त आर्यसमाज का हैं। हमारा इससे कोई सम्बन्ध नहीं कि वह स्थान कहां था। हमारा काम केवल यह बताना हैं कि आर्यजाति की शाखाएं एक ही स्थान से निकली हैं। इसी प्रकार भाषा के सम्बन्ध में भी यह निश्चय नहीं किया जा सकता कि वह कौन सी भाषा थी जिसे आर्यजाति के पूर्वज लोग बोला करते थे। केवल इतना ही ज्ञात हो सका हैं कि वह मूल भाषा वैदिक भाषा के साथ सब से अधिक मिलती थी।

सब प्रकार के ज्ञान का भण्डार भाषा ही हैं। पहले भाषा बनती हैं, उसके उपरान्त उसमें ज्ञान का आरम्भ होता हैं। ज्ञान के धीरे धीरे बढ़ने से सभ्यता का आरम्भ होता हैं। इसमें कुछ सन्देह नहीं कि जब आर्यजाति की शाखाएं विलग होनी आरम्भ हुईं तो उस समय सभ्यता का आरम्भ हो चुका था। संख्यावाचक शब्द प्रयुक्त होने लगे थे। ईश्वर का विचार भी उन्नत हो चुका था क्योंकि भिन्न भिन्न आर्यजातियों में ईश्वर के लिये जो शब्द हैं वे 'दिव' धातु से निकले शब्द "Deity, divine" यूनानी Theos आदि इस बात के साक्षी हैं। कन्या के लिये, आंग्ल शब्द Daughter, फ़ारसी दुख़्तर और संस्कृत दुहितृ में कैसी समानता पायी जाती हैं? कृषि की रीति भी प्रारम्भ हो चुकी थी और ये लोग गाँओं

Specimen page set in Linotype Devanagari

A PHONETIC ALPHABET

based upon the alphabet of the

International Phonetic Association

LINOTYPE presents a complete and authoritative system of phonetic transcription to meet the ever-increasing demands in this important field dealing with the science of language. Linguistic scholars have long recognized the need for standardization of symbols in their medium. The International Phonetic Alphabet, as devised by the International Phonetic Association, provides an authentic basis on which to proceed. Phoneticians will recognize the familiar chart reproduced herein.

The list of characters includes, in addition to the symbols of the International Phonetic Association, the most common and widely used signs and letters as they appear in the most influential works by many scholars in many languages. In this connection, detailed consideration has been given not only to the chief works in general phonetics, in Teutonic (English, German, Scandinavian, etc.), Romanic (French, Spanish, Italian, etc.), Slavic (Russian, Czech, etc.), but also in the remoter tongues, such as the Bantu and Sudanic in Africa, and many languages in Asia.

Attention is particularly directed to the group of independent diacritical marks, or modifiers. These are intended to be placed immediately before or after the main character, a practice which will make the problem of composition much easier for printer (and author) in that it greatly reduces the number of characters needed while still offering broad, readable transcription under the principle of the phoneme.

For the painstaking care and thoroughness of detail that forms the basis of this work, the Mergenthaler Linotype Company acknowledges its appreciation to Professor Harold H. Bender of Princeton University, and the many scholars he consulted, the world over.



MERGENTHALER LINOTYPE COMPANY
BROOKLYN, NEW YORK, U. S. A.

THE INTERNATIONAL PHONETIC ALPHABET

		Bi-labial	*Labio-dental*	*Dental and Alveolar*	*Retroflex*	*Palato-alveolar*	*Alveolo-palatal*	*Palatal*	*Velar*	*Uvular*	*Pharyngal*	*Glottal*
CONSONANTS	*Plosive*	p b		t d	ʈ ɖ			c ɟ	k g	q ɢ		ʔ
	Nasal	m	ɱ	n	ɳ			ɲ	ŋ	ɴ		
	Lateral Fricative			ɬ ɮ								
	Lateral Non-fricative			l	ɭ			ʎ				
	Rolled			r						ʀ		
	Flapped			ɾ	ɽ					ʀ		
	Fricative	ɸ β	f v	θ ð | s z | ɹ	ʂ ʐ	ʃ ʒ	ɕ ʑ	ç j	x ɣ	χ ʁ	ħ ʕ	h ɦ
	Frictionless Continuants and Semi-vowels	w | ɥ	ʋ	ɹ				j (ɥ)	(w)	ʁ		

		Front	*Central*	*Back*
VOWELS	*Close*	i y	ɨ ʉ	ɯ u
	Half-close	e ø	ɘ	ɤ o
	Half-open	ɛ œ	ɜ	ʌ ɔ
	Open	æ	ɐ a	ɑ ɒ

(y ʉ u) (ø o) (œ ɔ) (ɒ)

(Secondary articulations are shown by symbols in brackets.)

Other Sounds.—Palatalized consonants: t̠, d̠, etc. Velarized or pharyngalized consonants: ɬ, ɗ, ƶ, etc. Ejective consonants (plosives with simultaneous glottal stop): p', t', etc. Implosive voiced consonants: ɓ, ɗ, etc. r̆ fricative trill. σ, ϱ (labialized θ, ð, or s, z). ɻ, ʐ (labialized ʃ, ʒ). ǂ, ǁ, ʖ (clicks, Zulu *c*, *q*, *x*). ɺ (a sound between r and l). ʍ (voiceless w). ɪ, ʏ, ʊ (lowered varieties of i, y, u). ɜ (a variety of ə). ɵ (a vowel between ø and o).

Affricates are normally represented by groups of two consonants (ts, tʃ, dʒ, etc.), but, when necessary, ligatures are used (t͡s, t͡ʃ, d͡ʒ, etc.), or the marks ‿ or ⁀ (t͡s or t‿s, etc.). c, ɟ may occasionally be used in place of tʃ, dʒ. Aspirated plosives: ph, th, etc.

Length, Stress, Pitch.—ː (full length). ˑ (half length). ˈ (stress, placed at beginning of the stressed syllable). ˌ (secondary stress). ˉ (high level pitch); ˍ (low level); ˊ (high rising); ˏ (low rising); ˋ (high falling); ˎ (low falling); ˆ (rise-fall); ˇ (fall-rise). See *Écriture phonétique internationale*, p. 9.

Modifiers.—˜ nasality. ̥ breath (l̥ = breathed l). ̬ voice (s̬ = z). ʻ slight aspiration following p, t, etc. ̟ specially close vowel (e̟ = a very close e). ̠ specially open vowel (e̠ = a rather open e). ̫ labialization (n̫ = labialized n). ̪ dental articulation (t̪ = dental t). ʲ palatalization (ż = ʒ). ˔ tongue slightly raised. ˕ tongue slightly lowered. ˃ lips more rounded. ˂ lips more spread. Central vowels ï (= i̽), ü (= ʉ̽), ë (= ə̽), ö (= ɵ̽), ä, ɔ̈. ̩ (e.g. n̩) syllabic consonant. ̯ consonantal vowel. ʃˢ variety of ʃ resembling s, etc.

PHONETIC CHARACTERS AVAILABLE FOR THE IPA SYSTEM AND OTHER LINGUISTIC USES

The Linotype system embodies a light and heavy design of each character on the matrix

No.		No.		No.		No.		No.		No.		No.		No.		No.		No.	
1	p	20	w	39	ŋ	58	ð	77	ķ	96	ɔ	115	ɜ	134	v	153	ë	172	ő	190	ɻ
	p		w		ŋ		ð		ķ		ɔ		ɜ		v		ë		ő		ɻ
2	b	21	ʍ	40	ɳ	59	ɹ	78	ɠ	97	ɷ	116	ɐ	135	ʐ	154	ï	173	ŭ	191	ɾ
	b		ʍ		ɳ		ɹ		g		o		ɐ		z		ï		ŭ		ɾ
3	t	22	ɻ	41	ɳ	60	ɺ	79	ɣ	98	ɯ	117	ɑ̃	136	ɕ	155	ö	174	l	192	ʔ
	t		z		ɳ		ɺ		ɣ		u		ɑ̃		ɕ		ö		l		ʔ
4	d	23	ɭ	42	ɴ	61	ɻ	80	χ	99	ʏ	118	ɛ̃	137	ʈ	156	ü	175	m	193	ʕ
	d		ɭ		ɴ		ʂ		χ		y		ɛ̃		ʈ		ü		m		ʕ
5	k	24	ʈ	43	ɬ	62	ʂ	81	ħ	100	ø	119	ĩ	138	ɒ	157	ɔ	176	n	194	ć
	k		ʈ		ɬ		s		ħ		ø		ĩ		p		ɔ		n		ć
6	m	25	ŧ	44	ɧ	63	ʐ	82	ʁ	101	œ	120	õ	139	ķ	158	ë	177	r	195	ǰ
	m		ŧ		ɧ		ʐ		ʁ		œ		õ		ķ		ë		r		ǰ
7	n	26	ʈ	45	ɭ	64	ʑ	83	ʕ	102	ɒ	121	ũ	140	ę	159	ï	178	ˈ	196	ɕ
	n		ʈ		ɭ		ʑ		ʕ		ɒ		ũ		ę		ï		ˈ		s
8	l	27	ɖ	46	ɭ	65	ɤ	84	ɦ	103	ʌ	122	ɛ̃	141	ǫ	160	æ̈	179	ˌ	197	ʑ
	l		ɖ		ɭ		ɤ		ɦ		ʌ		ɛ̃		ǫ		æ		ˌ		ż
9	f	28	ɖ	47	ɬ	66	ʃ	85	ɥ	104	ɤ	123	œ̃	142	ę	161	ü	180	ː	198	ɜ
	f		ɖ		ɬ		ʃ		ɥ		ɤ		œ̃		ę		ü		ː		ɜ
10	h	29	đ	48	ɭ	67	ʒ	86	ʊ	105	ɯ	124	ɔ̃	143	ǫ	162	ö	181	ˑ	199	ɔ
	h		đ		ɭ		ʒ		ʊ		ɯ		ɔ̃		ǫ		ö		ˑ		ɞ
11	g	30	ɖ	49	ɭ	68	ʊ	87	ɬ	106	ɨ	125	ɑ̃	144	ʈ	163	ˈ	182	ˈ	200	ǀ
	g		ɖ		ɭ		ʊ		ɬ		ɨ		ɑ̃		ʈ		ˈ		ˈ		
12	g	31	c	50	ʎ	69	ɵ	88	ɕ	107	ʉ	126	ã	145	ɖ	164	ˈ	183	ˌ	201	ǁ
	g		c		ʎ		ɵ		ɕ		ʉ		ã		ɖ		ˈ		ˌ		ǁ
13	j	32	ɟ	51	ʎ̊	70	ɳ	89	ɔ	108	ɪ	127	æ̃	146	ɭ	165	ˌ	184	ˌ	202	ǁ
	j		ɟ		ʎ̊		ɳ		ɔ		ɪ		æ̃		ɭ		ˌ		ˌ		ˈ
14	r	33	ɳ	52	ɾ	71	ʒ	90	ɤ	109	ʊ	128	ɒ̃	147	ɲ	166	ː	185	ˌ		
	r		ɳ		ɾ		ʒ		ɤ		ʊ		ɒ̃		ɲ		ː		ˌ		
15	r̥	34	ɢ	53	ɽ	72	ɕ	91	ɨ	110	ʊ	129	ɜ̃	148	ʂ	167	ˈ	186	ˆ		
	r̥		ɢ		ɽ		ɕ		ɨ		ʊ		ɜ̃		ʂ		ˈ		ˆ		
16	ɾ̥	35	ʔ	54	ʀ	73	ɕ	92	ɐ	111	ʏ	130	ɓ	149	ʒ	168	ˣ	187	ˌ		
	ɾ̥		ʔ		ʀ		ɕ		e		ʏ		b		ʒ		×		ˌ		
17	ɾ̥	36	ɱ	55	ɸ	74	ʑ	93	ɛ	112	ɶ	131	ɗ	150	ɳ	169	ă	188	˧		
	ɾ̥		ɱ		ɸ		ʑ		ɛ		æ		ɗ		ɳ		ă		˧		
18	s	37	ɳ	56	β	75	x	94	ɑ	113	ɵ	132	ɠ	151	ż	170	ĕ	189	˩		
	s		ɳ		β		x		a		ɵ		ɠ		ż		ĕ		˩		
19	v	38	ɲ	57	θ	76	χ	95	ɑ	114	ə	133	ɡ̊	152	ṡ	171	ĭ				
	v		ɲ		θ		χ		ɑ		ə		ɡ̊		ṡ		ĭ				

NOTE: In ordering please use form entitled "*Linotype Matrix Order for Special Characters*," available on request from the nearest Linotype agency. Be sure to specify 10△472 (Phonetic Characters) as well as character number and quantity of each desired. These characters are available at present only in ten point size as two-letter matrices in the face shown above. Characters not listed herein (and not included in "*Linotype Matrix Order for Accents*") can be made to order at a special price, which will be quoted upon request. If there is sufficient demand, provision will be made to cover eight point size for footnotes and eleven or twelve point for titles.

Illustrations showing the general use of

PHONETIC CHARACTERS

in both roman and bold

TRADE LINOTYPE MARK

SPECIMEN A

Transcription of Victor Phonograph Record, American Speech Series, No. 67-B, Boston, Massachusetts.

ˈwʌn ˈnʌɪt ðə ˈræts ˈhɜd eɪ ˈgreɪt ˈnɔɪz ɪn ðə ˈlɑɾft|| ɪt wəz ə ˈvɛrɪ ˈdrɪrɪ oul ˈlɑɾft|| ðə ˈruf lɛr ˈɪn ðə ˈreɾɪn| ðə ˈbimz ʔæn ˈraftəz wə ˈɔl ˈrɑtn| so ðət ðə ˈpleɪs wəz ˈrɑðə ʌnˈseɪf|| ət ˈlɑst ˈwʌn əv ðə ˈdʒɔɪs ˈgeɾɪv ˈweɾɪ| æn ðə ˈbimz ˈfɛl wɪð ˈwʌn ˈʔɛnd ɒn ðə ˈfloʊʌ|| ðə ˈwɔl ˈʃuk| ʔænd ˈɔl ðə ˈræts ˈhɛə ˈstʊd ɒn ˈɛnd| wɪθ

Specimen A: From *American Speech*, October, 1928; showing Linotype Phonetic Characters with Scotch No. 2.

Specimen B: From Kenyon's *American Pronunciation*; showing Linotype Phonetic Characters with Old Style No. 1.

Specimen C: From Krapp's *Pronunciation of Standard English in America*, showing Linotype Phonetic Characters with Janson one-letter italic.

Specimen D: From "Pronunciation in Upstate New York," appearing in *American Speech*, December, 1935; showing Linotype Phonetic Characters with Garamond No. 3.

Specimen E: From *L'Ecriture phonétique internationale*, November, 1921; showing Linotype Phonetic Characters with Granjon.

SPECIMEN B

CONSONANTS

SYMBOL	KEYWORD	TRANSCRIPTION
[p]	*cap*	[kæp]
[b]	*cab*	[kæb]
[m]	*sum*	[sʌm]
[t]	*bat*	[bæt]
[d]	*bad*	[bæd]
[n]	*sun*	[sʌn]
[k]	*tack*	[tæk]
[g]	*tag*	[tæg]
[ŋ]	*sung*	[sʌŋ]
[f]	*leaf*	[lif]
[v]	*leave*	[liv]
[θ]	*tooth*	[tuθ]
[ð]	*smooth*	[smuð]
[s]	*pace*	[pes]

SPECIMEN C

VOWELS

SYMBOL	KEY	TRANSCRIPTION
[ɑ]	*not*	[nɑt]
[aː]	*fast*	[faːst]
[æ]	*hat*	[hæt]
[ɛ]	*get*	[gɛt]
[ɛː]	*there*	[ðɛːɹ]
[ə]	*about*	[əˈbɑʊt]
[ɪ]	*sit*	[sɪt]
[ɔ]	*auditory*	[ˈɔdɪˈtərɪ]
[ɔː]	*law*	[lɔː]
[u], [uː]	*altruistic*	[æltruˈɪstɪk]
	true	[truː]
[ʊ]	*bush*	[bʊʃ]
[ʌ]	*but*	[bʌt]

SPECIMEN D

The vowel [e] is somewhat less stable than the other three. When lengthened, it may occur as a diphthong, though it is less noticeably diphthongal than in eastern American or southern British speech. As a diphthong, it occasionally occurs in lowered form, in such words as *came* [kɛɪm], *take* [tɛɪk], *day* [dɛɪ], and *say* [sɛɪ]. On the other hand, it may occur as a raised vowel or diphthong, as in *Canadian* [kəˈneɹdɪən], *dangerous* [ˈdeɹndʒərəs], *today* [təˈdeɹː], and *dismay* [dɪsˈmeɹɪ]. Otherwise it remains stable except for the complete substitution of one of the other phonemes.

SPECIMEN E

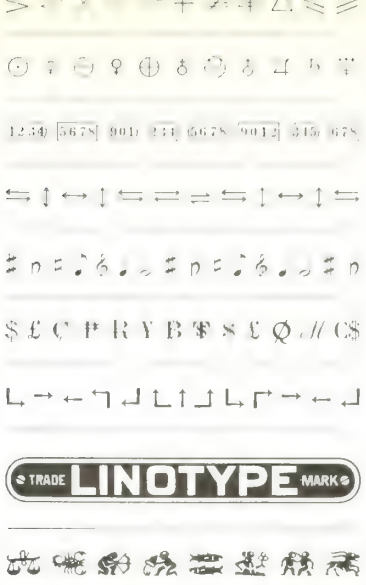
Textes en Langues diverses

Tenant compte des principes que nous venons de poser, nous allons donner la transcription, en diverses langues, de la fable bien connue *Phébus et Borée*. La transcription, dans chaque langue, est rigoureusement pratique. Mais nous donnons en italiques des indications permettant d'arriver à un grand degré d'exactitude.

Français (du Nord)

L'accent de force tombe sur la dernière syllabe des mots importants. —*Lire* ɯʁ, ɔʁ, ɛ̃ʀ, œ̃ʀ, õɹ.—ə *est un* œɹ◂ *relâché.*—ʀ *vaut* ʀ *ou* R.

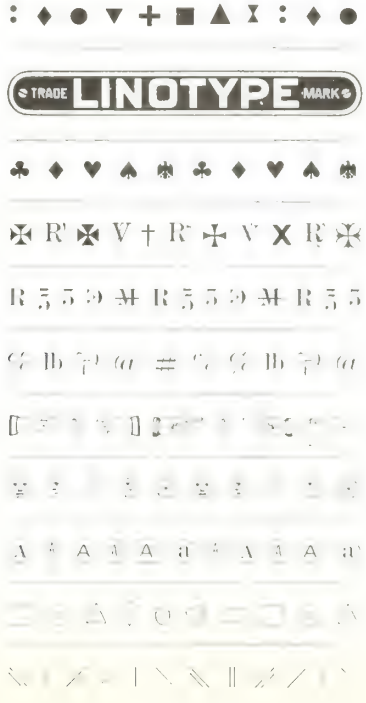
la biːz e l sɔlɛːj sə dispytɛ, ʃakœ̃ asyːrɑ̃ k il etɛ l ply fɔːr, kɑ̃t iz õ vy œ̃ vwajaʒœːr ki s avɑ̃ːsɛ, ɑ̃vlɔpe dɑ̃ sõ mɑ̃ːto. i sõ tõːbe dakɔːr, kə sɔlɥi ki arivrɛ l prɔmje a fɛːr oːte sõ mɑ̃ːto o vwajaʒœːr, sərɛ rgarde kɔm lə ply fɔːr. alɔːr la biːz s ɛ miz a sufle d tut sa fɔrs ; mɛ ply ɛl suflɛ, ply l vwajaʒœːr sɛːrɛ sõ mɑ̃ːto otur də lɥi ; e a la fɛ̃ la biːz a rnõːse a lə lɥi fɛːr oːte. alɔːr lə sɔlɛːj a kɔmɑ̃ːse a brije, e o bu d œ̃ mɔmɑ̃ l vwajaʒœːr, reʃoːfe, a oːte sõ mɑ̃ːto. ɛ̃ːsi la biːz a dy rkɔnɛːtrə kə l sɔlɛːj etɛ l ply fɔːr de dø.



Universal Special Characters

The special characters shown on the following pages have been so designed as to be suitable for use with any style of face, old style or modern. The lists of characters required for each class of work and the correct design for each character have been carefully checked and verified by the most competent of authorities in the various fields.

Mergenthaler Linotype Company, Brooklyn, N.Y.



Universal Special Characters

SIZES: Each character shown is made in the point sizes indicated. In those cases where an inclusive range is given, the following point sizes only are applicable: 5, 5½, 6, 7, 8, 9, 10, 11, 12, 14, 18, 24, 30 and 36 point.

CLASSIFICATION: For convenience in ordering and handling, the characters are grouped into various classifications. Each classification has been assigned a triangle number which is stamped on the side of each matrix for identification. These classifications and their numbers are as follows:

Accented Characters
(Give triangle number of face)
Accents, Piece . . . . . △440
Arrows . . . . . △358
Astronomical . . . . . △332
Braces
(Give triangle number of face)
Brackets . . . . . △438
Checker. . . . . △348
Chemical . . . . . △536
Commercial . . . . . △336
Ecclesiastical . . . . . △340
Election. . . . . △346
Fists . . . . . △400
Fraternal . . . . . △328
Inferior . . . . . △406, △524
Mathematical. . . . . △330
Mathematical, No. 2. . . . △526
Medical. . . . . △334
Monetary
(Give triangle number of face)
Musical . . . . . △342
Ornaments *(Dots and Squares)* △460
Paragraph Marks . . . . △338
Playing Card . . . . . △348
Press Syndicate . . . . . △350
Superior . . . . . △356, △522
Time Table and Tariff . . . △344
Miscellaneous. . . . . △348

IN ORDERING: Be sure to specify quantity of matrices wanted, character number, point size and classification number. For example, if you want three matrices of the 10 point plus sign, which is Character No. 1 under the mathematical classification (△330), fill in the order blank as follows:

Quantity	Character Number	Point Size △ Triangle Number
3	1	10 △ 330

A special Matrix Order Blank for Special Characters (Form 818) is supplied which should be used for all special characters except Accented Characters (Form 821) and Superior and Inferior Characters (regular Form 819).

ARROWS · △ 358

NO.	CHARACTER	POINT SIZE
200 R		5½ to 24
200 L		5½ to 24
201 R		6, 7, 10
201 L		6, 7, 10
202 R		6, 10
202 L		6, 10
203 R		5½, 6
203 R-T		6
203 L		5½, 6
203 L-T		6
204 R		10, 12
204 R-T		10, 12
204 X		12
204 L		10, 12
204 L-T		10, 12
205 R		6
205 R-T		6
205 R-L-X		6
205 L		6
205 L-T		6
205 U		6
205 U-T		6
205 U-D-X		6
205 D		6, 8
205 D-T		6

NO.	CHARACTER	POINT SIZE
206 R		8
207 R		12
207 L		12
208 U		6, 8, 10
208 D		6, 8, 10
209 R		6 to 12
209 L		6 to 12
209 R-L-X		8, 9, 10
209 U		6, 7, 8
209 D		6, 7, 8
210 L-U		6, 8, 10
210 R-U		6, 8, 10
210 L-D		6, 8, 10
210 R-D		6, 8, 10
211 U		6, 9
211 A		6, 9
211 B		6, 9
211 C		6, 9
211 R		6, 9
211 E		6, 9
211 F		6, 9
211 G		6, 9
211 D		6, 9
211 H		6, 9
211 J		6, 9

NO.	CHARACTER	POINT SIZE
211 K		6, 9
211 L		6, 9
211 M		6, 9
211 N		6, 9
211 P		6, 9
212 R		8
212 L		5½, 8, 10
212 U		8, 12
213		8, 12
214		8, 12
215		8
216		8
217		8, 12
218		8, 12
219		12
220		12
221		12
222		12
223		12
224		12
225 R		10, 12, 18, 24
225 L		10, 12, 18, 24
226 D		6, 8, 9, 10, 11, 12
227 U		6, 8, 9, 10, 12
227 D		6

BRACKETS · △ 438

NO.	CHARACTER	POINT SIZE
1	[	8 to 14
2	]	8 to 14
3	[	6, 8, 10, 11, 12, 14
4	]	6, 8, 10, 11, 12, 14
5		8, 10, 12
6		8, 10, 12
7		8, 10, 12
8		8, 10, 12
9		8, 10, 12
10		8, 10, 12

NO.	CHARACTER	POINT SIZE
11		8, 10, 12
12		8, 10, 12
13		8, 10, 12
14		8, 10, 12
17	[	6, 8, 9, 10, 11, 12
18	]	6, 8, 9, 10, 11, 12
19	[	8, 10, 11, 12
20	]	8, 10, 11, 12
21		7 to 14
22		7 to 14

NO.	CHARACTER	POINT SIZE
25	[	7 to 14
26	]	7 to 14
27	[	10, 12, 14
28	]	10, 12, 14
29	[	6 to 14
30	]	6 to 14
31	[	6 to 14
32	]	6 to 14

BRACES · *Give triangle number of face*

NO.	CHARACTER	NO.	CHARACTER	NO.	CHARACTER	NO.	CHARACTER	NO.	CHARACTER
1	{	4	}	9	{	13		17	
2	{	5	}	10	{	14		18	
3	{	6	}	11	}	15		19	
7	|	8	}	12		16		20	

ASTRONOMICAL · △ 332

NO.	CHARACTER	POINT SIZE
1	Aries	5½, 6, 8, 10, 11, 12, 14
2	Taurus	5½, 6, 8, 10, 12, 14
3	Gemini	5½, 6, 8, 10, 11, 12, 14
69	Gemini	6, 8, 10, 12, 14
4	Cancer	5½, 6, 8, 10, 12, 14
5	Leo	5½, 6, 8, 10, 11, 12, 14
6	Virgo	5½, 6, 8, 10, 12, 14
7	Libra	5½, 6, 8, 10, 11, 12, 14
8	Scorpio	5½, 6, 8, 9, 10, 11, 12, 14
9	Sagittarius	5½, 6, 8, 10, 11, 12, 14
10	Capricornus	5½, 6, 8, 10, 11, 12, 14
11	Aquarius	5½, 6, 8, 10, 11, 12, 14
12	Pisces	5½, 6, 8, 10, 12, 14
13	Aries	8, 10
14	Taurus	8, 10
15	Gemini	8, 10
16	Cancer	8, 10
17	Leo	8, 10
18	Virgo	8, 10
19	Libra	8, 10
20	Scorpio	8, 10
21	Sagittarius	8, 10
22	Capricornus	8, 10
23	Aquarius	8, 10
24	Pisces	8, 10
25	Moon	5½, 6, 7, 8, 10, 12, 14
26	New moon	5½, 6, 7, 8, 9, 10, 12, 14
27	First quarter	5½, 6, 7, 8, 9, 10, 12, 14
28	Full moon	5½, 6, 7, 8, 9, 10, 12, 14
29	Last quarter	5½, 6, 7, 8, 9, 10, 12, 14
30	New moon	5½, 6, 7, 8, 9, 10, 12
31	First quarter	5½, 6, 7, 8, 10, 12
32	Last quarter	5½, 6, 7, 8, 10, 12
33	First quarter	5½, 6, 7, 8, 10, 11, 12
34	Last quarter	5½, 6, 7, 8, 10, 11, 12
36	Sun	5½ to 14
37	Mercury	5½, 6, 7, 8, 10, 11, 12
38	Venus	5½ to 12
35	Earth	5½, 6, 8, 10, 11, 12
39	Earth	5½, 6, 7, 8, 10, 11, 12, 14
45	Earth	7, 8, 10, 12

NO.	CHARACTER	POINT SIZE
40	Mars	5½ to 14
41	Jupiter	5½, 6, 7, 8, 10, 11, 12
42	Saturn	5½, 6, 7, 8, 10, 11, 12
43	Uranus	5½, 6, 7, 8, 10, 12
66	Uranus	6, 8, 10, 12
67	Uranus	6, 8, 10, 12
44	Neptune	5½, 6, 7, 8, 10, 11, 12
62	Pluto	6, 8, 10, 12
70	Pluto	6, 10, 12
46	Conjunction	5½, 6, 8, 10, 11, 12
47	Opposition	5½, 6, 8, 10, 11, 12
48	Trine	5½, 6, 8, 10, 12
49	Quadrature	5½, 6, 8, 10, 12
50	Sextile	5½, 6, 8, 10, 11, 12
63	Semi sextile	6, 8, 10, 12
64	Sesquiquadrate	6, 8, 10, 12
65	Quincunx	6, 8, 10, 12
51	Variation	8, 10, 12
52	Ascending node	5½, 6, 8, 10, 12
53	Descending node	5½, 6, 8, 10, 12
54	Station mark	6, 8, 10, 11, 12
55	Sun's upper limb	6, 8, 10, 11, 12
56	Sun's lower limb	6, 8, 10, 11
57	Sun's center	6, 8, 10, 12
58	Runs highest	5½, 6, 8, 10
59	Runs lowest	5½, 6, 8, 10
68	Partly cloudy	6
81	Fair weather	14, 30
82	Rain or snow	14, 30
83	Local rain or snow	14, 30
84	Temperature	14, 30
85	Cold wave	14, 30

CHEMICAL · △ 536

NO	CHARACTER		POINT SIZE
1		Single bond	6, 8
2		Single bond	6, 8
3		Double bond	6, 8
4		Double bond	6, 8
5		Double bond	6, 8
6		Double bond	6, 8
7		Single bond	6, 8
8		Single bond	6, 8
9		Reaction goes both right and left	6, 8, 9, 10, 12
10		Reaction goes both up and down	6, 8, 9, 10, 11, 12
11		Equilibrium reaction beginning at right	5½ to 11
12		Equilibrium reaction beginning at left	5½ to 12
13		Reversible reaction beginning at left	6, 8, 10, 12
14		Reaction begins at right and is completed to left	10
15		Reaction begins at right and is completed to right	10
16		Reaction begins at left and is completed to right	6, 8, 10
17		Reaction begins at left and is completed to left	6, 8, 10
18		Reversible reaction beginning at right	6, 8, 10

CHECKERS · △ 348

NO.	CHARACTER		POINT SIZE
246		Outline	12
247		Solid	12
248		Outline King	12
249		Solid King	12
250		Square	12

COMMERCIAL · △ 336

NO	CHARACTER		POINT SIZE
1		Per cent	Give triangle number of face
2		Per cent	
3		Account	
4		Account	
5		Pound	
6		Per	
8		At, to	
9		Number	5 to 24
14		Number	5 to 14
10		Care of	5 to 30
11			5½, 6, 8, 10, 12
12		Per mill	5½ to 14
13		Ditto	6, 7, 8, 10, 12, 14
16		Encircled number	5½

ECCLESIASTICAL · △ 340

NO	CHARACTER		POINT SIZE
1		Latin cross	6, 7, 8, 10, 11, 12, 14
2		Maltese cross	6, 7, 8, 9, 10, 12, 14
3		Maltese cross	5 to 14
8		Maltese cross	6 to 14
4		Latin cross	6 to 14
5		Greek cross	6 to 14
6		St. Andrews cross	6, 8, 10, 12
7		Cross of St. George	6, 7, 8, 9, 10, 12
9		Miscellaneous	8 to 14
10		Double death cross	6, 8, 10, 12
16		Calvary cross	18
18		Response	8, 10, 12, 14
19		Response	6 to 14
20		Response	6, 8, 9, 10, 11, 12, 14
21		Response	6, 7, 8, 10, 12
22		Versicle	6, 7, 8, 9, 10, 12, 14
23		Versicle	6, 7, 8, 9, 10, 12
24		Versicle	6 to 14
26		Versicle	6, 8, 9, 10, 11, 12, 14

FRATERNAL · △328

NO.	CHARACTER	POINT SIZE
1	Master Mason	6, 8, 10
2	Master Mason	12, 18, 24
3	Past Master	6
4	Chapter Mason	6, 8, 10, 12, 18, 24
5	Masonic Chapter	6
6	Knight Templar	6
7	Eastern Star	6
8	Eastern Star	6, 18, 24
9	Grotto	6
10	Shriner	6, 10, 12
11	Sun	6, 8
13	Odd Fellow	6, 12
14	Camel	12

MATHEMATICAL · △330

NO.	CHARACTER	POINT SIZE
1	Plus	5 to 14
2	Minus	5 to 14
3	Multiplied by	5 to 14
4	Divided by	5 to 14
5	Equal to	5 to 14
6	Plus or minus	5 to 14
7	Minus or plus	5 to 14
56	Plus or equal	5½ to 12
73	Double plus	6 to 12
8	Variation	6 to 12
9	Infinity	5 to 14
10	Integral	6 to 14
11	Difference	6 to 12
112	Difference	6, 8, 9, 10, 12
12	Difference between	6 to 12
60	Difference excess	6, 8, 9, 10, 12
92	Differential	6 to 12
13	Identical with; congruent	6 to 12
87	Not identical with	6, 8, 9, 10, 12
14	Not equal to	6 to 12
15	Nearly equal to	6, 8, 9, 10, 12
61	Equals approximately	6 to 12
93	Equals approximately	6, 8, 9, 10
16	Equal to or greater than	6, 8, 9, 10, 12
120	Equal to or less than	6, 8, 9, 10, 12
80	Multiplied by	6 to 12
18	Ratio	6 to 12
19	Proportion	6 to 12
20	Geometrical proportion	6 to 12
21	Less than	6 to 12
58	Less than	6, 8, 9, 10
22	Greater than	6 to 12
57	Greater than	6, 8, 9, 10
125	Greater than or less than	9, 10
23	Not less than	6 to 12
24	Not greater than	6 to 12
88	Less than or equal to	6 to 12
81	Less than or equal to	5½ to 12
17	Less than or equal to	5½ to 12
124	Less than or greater than	8, 9, 10
91	Greater than or equal to	6 to 12
77	Greater than or equal to	5½ to 12
84	Greater than or equal to	5½ to 12
25	Equivalent to	6, 8, 9, 10
106	Not equivalent	6 to 12
107	Not equivalent	6, 8, 9, 10, 12
28	Angle	6 to 12
72	Angle	6 to 12
76	Angles	6 to 12
35	Right angle	6 to 12
29	Triangle	4 to 14
74	Triangles	6, 8, 9, 10, 12
111	Equal angles	6, 8, 9, 10, 12
30	Hence, therefore	5 to 14
31	Because	5 to 14
32	Minute	4 to 14
33	Second	4 to 14
34	Degree	4 to 14
67	Dotted minute	6, 8, 9, 10, 11
64	Dotted second	6, 8, 9, 10
65	Dotted degree	6, 8, 9, 10
71	Cancelled second	6, 8, 9, 10
36	Perpendicular to	5½ to 12
68	Perpendiculars	6, 8, 9, 10, 12
37	Parallel	6 to 12
78	Parallels	6, 8, 9, 10, 12
38	Equal and parallel	6, 8, 9, 10, 12
121	Not parallels	6, 8, 9, 10
39	Approaches a limit	6 to 12
26	Circle	5 to 14
75	Circles	6, 8, 9, 10, 12
27	Square	4 to 14

MATHEMATICAL · △ 330 (continued)

NO.	CHARACTER		POINT SIZE
94		Squares	6, 8, 9, 10, 12
89		Arc	6 to 12
90		Arc	6 to 12
40		Sector	6 to 10
79		Segment	6, 8, 9, 10, 12
41		Rectangle	6 to 14
95		Rectangles	6, 8, 9, 10, 12
42		Rhomboid	6, 8, 9, 10, 12
62		Rhomboids	6, 8, 9, 10, 12
100		Pentagon	6, 8, 9, 10, 12
101		Ellipse	6, 8, 9, 10, 12
83		Diameter	6 to 12
43		Cube	6 to 12
122		Radical	6 to 14
44		Root	4 to 14
45		Root	5½ to 12
46		Root	6 to 14
47		Cube root	6 to 14
48		Fourth root	6 to 14
49		Fifth root	6 to 12
50		Sixth root	6 to 12
51		Seventh root	6 to 12
52		Eighth root	6 to 12
53		Ninth root	6 to 12
109		Nth root	6 to 12

NO.	CHARACTER		POINT SIZE
110		2nth root	6 to 12
59		Horizontal integral	6 to 14
66		Horizontal radical	7 to 14
63		Assertion sign	6 to 10
82		Triple prime	6 to 10
96		Is measured by	6, 8, 9, 10, 12
97		Summation of	7, 9, 12, 14
98		Pi, 3.1416	7, 9, 11, 12, 14
99		Base (2.718) of natural system of logarithms	7, 9, 12
113		Theta	6 to 12
114		Phi	6, 8, 9, 10, 12, 14
115		Delta	6, 8, 9, 10, 12
85			6 to 12
86			6 to 12
117		Mean value of c	10
55		Rising diagonal	5½ to 14
54		Falling diagonal	5½ to 14
69		Parallel rising diagonal	6 to 12
70		Parallel falling diagonal	6 to 12
102		Rising Parallels	6 to 12
103		Falling parallels	6 to 12
104		Triple vertical	6 to 10
108			6 to 10

MATHEMATICAL No. 2 · △ 526

NO.	CHARACTER		POINT SIZE
1	+	Plus	12
2	−	Minus	12
3	×	Multiplied by	12
4	÷	Divided by	12
5	=	Equal to	12
11	~	Difference	12
12	≃	Difference between	12
13	≡	Identical with, congruent	12
14	≠	Not equal to	12
61	≅	Equals approximately	12
21	<	Less than	12
22	>	Greater than	12
28	∠	Angle	12
76	∡	Angles	12

NO.	CHARACTER		POINT SIZE
29	△	Triangle	12
74	△	Triangles	12
30	∴	Hence, therefore	12
36	⊥	Perpendicular to	12
68	⊥	Perpendiculars	12
37	∥	Parallel	12
26	○	Circle	12
75	○	Circles	12
27	□	Square	12
94	□	Squares	12
42	▱	Rhomboid	12
62	▱	Rhomboids	12
96	m	Is measured by	12

ELECTION · △ 346

NO	CHARACTER	POINT SIZE
1	Republican	12, 24
2	Democratic	12, 24
3	Prohibition	12, 24
4	Progressive	12, 24
5	Independent Progressive	12, 24
6	Socialist	12, 24
7	American Labor	12, 24
9	Farmer Labor	12, 24
10	Republican Elephant	10, 24
11	Liberal	12, 24
12		24
13		24
14		24
15		24
17	Democratic Donkey	10
19	American	12, 24
20	Communist	24

NO	CHARACTER	POINT SIZE
102	Ballot Circle	12, 18, 20, 24
129	Ballot Circle	14 to 36
105	Ballot Square	12, 14, 18, 20, 24, 28, 30, 36
111	Ballot Square	6 to 36
106	Ballot Cross	8, 12
107	Sectional Ballot Square	6, 9, 10, 11, 12, 14
108	Sectional Ballot Square	6, 9, 10, 11, 12, 14
109	Sectional Ballot Square	6, 9, 10, 11, 12, 14
110	Sectional Ballot Square	6, 9, 10, 11, 12, 14
123	Sectional Ballot Square	10, 20
124	Sectional Ballot Square	10, 20
125	Sectional Ballot Square	10, 20
126	Sectional Ballot Square	10, 20
128	Voting Machine Lever	36
103	Voting Machine Lever	26, 36
104	Voting Machine Lever	14, 30

FISTS · △ 400

NO	CHARACTER	POINT SIZE
1	Left outline	5½, 10
2	Right outline	5½, 10
3	Left outline	4 to 36
4	Right outline	4 to 36
5	Left solid	4 to 36
6	Right solid	4 to 36
7	Left solid	6, 7
8	Right solid	6, 7
9	Left mailed	14
10	Right mailed	14
11	Upper solid	12
12	Upper solid	24
15	Upper outline	10

MEDICAL · △ 334

NO	CHARACTER	POINT SIZE
1	Recipe	5 to 24
2	Ounce	5½ to 14
3	Dram	5½ to 12
4	Scruple	5½ to 12
5	Drop	5½, 6, 8, 9, 10, 11, 12, 14
6	Mix	6, 8, 10, 12

MONETARY

(Give triangle number of face)

NO.	CHARACTER	
1	Dollar	
2	Sterling	
3	Colon	
4	Peseta	
5	Rupee	
6	Yen	
7	Cent	
8	Shilling	
9	Moneda Nacional	
10	Oro Sellado	
11	Mark	
12	Pfennig	
13	Bolivar	
14	Taels	
15	Milreis	
16	Pound, Italian	
17	Centavo	
18	Pence	
19	Cordova peso	
20	Florin	
22	Sucre	
23	Sucre	
24	Quetzal	

MUSICAL · △ 342

NO	CHARACTER	POINT SIZE
1	Sharp	5 to 14
2	Flat	5 to 14
3	Natural	5 to 14
4	⅛ note	6, 8, 10, 11, 12, 14
8	¼ note	6, 8, 10, 11, 12, 14
5	½ note	6, 8, 10, 11, 12, 14
6	G clef	6, 8, 10, 12, 14
7	F clef	6, 8, 10, 12, 14
9	Double sharp	6, 8, 10, 12
12	Full note	6, 8, 10, 12
13	⅛ note	6, 8, 10, 11, 12
14	Hold	6, 8, 10, 12
15	Repeat	6, 8, 10, 12
16	Repeat	6, 8, 10, 12
17	Joined ⅛ notes	12
18	Joined ⅛ notes	12

ORNAMENTS · △ 460

(Dots and Squares)

NO	CHARACTER	POINT SIZE
	Dots (Center of Slug):	
1		5½ to 18
2		5½ to 18
3		8 to 24
4		8 to 24
5		10 to 30
6		14 to 30
7		18 to 36
8		24, 30
9		24, 36
	Dots (Center of Cap H):	
25		6 to 14
26		6 to 14
27		6, 8, 9, 10, 12
	Squares (Center of Slug):	
19		6, 8, 10
20		6
21		8, 10
18		36

TIME TABLE and TARIFF · △ 344

NO.	CHARACTER	POINT SIZE
1	◆	5½, 6, 7, 8, 10, 12, 14
56	◆	6, 7, 8, 9, 10, 12
2	●	4, 5½, 6, 8, 9, 10
3	●	5½, 6, 8, 10, 12
33	●	6, 8
6	▲	4, 5½, 6, 7, 8, 9, 10, 12, 14
54	▼	6, 7, 8, 10, 12, 14
41	△	6, 8, 10, 11
128	◬	6, 8, 10
160	◇	8
55	◈	6, 7, 8
8	◈	6, 8, 10
38	✚	6, 8, 10
51	□	4, 6, 8, 10, 12
7	■	4, 5, 5½, 6, 8, 10, 12, 14
62	✳	6, 8, 10, 12, 14
4	★	4, 6, 8, 10, 11
5	⁘	5½, 6, 8, 10
30	⧗	6, 8, 10
36	#	6, 8, 10, 11
57	○	5½, 6, 8, 10
126	◉	6, 7, 8, 10, 12
127	◉	6, 8, 10
159	◬	8
37	⊙	5, 6, 8, 10
39	⊕	5½, 6, 8, 10
40	✳	6, 8, 10
9	Ⓐ	6, 8, 10, 12
15	Ⓐ	6, 8, 10
22	Ⓐ	8, 10
17	🄰	6, 8, 10
19	🅰	6, 8, 10
25	🄰	6, 8, 10
12	ⓐ	6, 8, 10
32	ⓐ	8
106	Ⓑ	7
60	Ⓒ	5 to 12
31	Ⓒ	4, 5, 5½, 6, 7, 8, 10, 11
23	Ⓒ	5, 6, 8, 10
13	Ⓒ	5½, 6, 7, 8, 10, 12
150	Ⓗ	6, 7
161	Ⓜ	6, 7, 8, 9, 10, 12
21	🅼	6, 10, 12
10	Ⓝ	6, 8, 10
11	Ⓡ	6, 8, 10, 12
16	Ⓡ	6, 8, 10
24	®	8, 10
14	Ⓣ	6, 8, 10
18	🅁	6, 8, 10
20	🅁	6, 8, 10
26	🅁	6, 8, 10
64	🅃	8, 10
34	Ⓣ	6, 8, 10
27	Ⓒ	6, 8, 10, 12
28	Ⓡ	6, 8, 10
101	AM	6, 8, 10
102	PM	6, 8, 10
84	🄰	8
85	🄱	8
86	🄲	8
87	🄳	8
99	🄴	8
100	🄵	8
104	🄶	8
105	🄷	8
103	🅃	8
65	🄱	6, 8, 10, 11
66	🄲	6, 8, 10, 11
67	🄳	6, 8, 10, 11
68	🄴	6, 8, 10, 11
69	🄵	6, 8, 10, 11
70	🄶	6, 8, 10, 11
71	🄷	6, 8, 10, 11
72	🄸	6, 8, 10, 11
73	🄹	6, 8, 10, 11
74	🄺	6, 8, 10, 11
75	🄻	8, 11
76	🄼	8, 11
77	🄽	8, 11
78	🄾	8, 11
79	🄿	8, 11
80	🅀	8, 11
81	🅁	8, 11
82	🅂	8, 11
83	🅃	8, 11
42	🅄	8, 10, 11
43	🅅	8, 10, 11
44	🅆	8, 10, 11
45	🅇	8, 10, 11
46	🅈	8, 10, 11
47	🅉	8, 10, 11
48	🅊	8, 10, 11
49	🅋	8, 10, 11
50	🅌	8, 10, 11
63	🅍	8, 11
88	🅎	6, 8, 11
89	🅏	6, 8, 11
90	🅐	6, 8, 11
91	🅑	6, 8, 11
92	🅒	6, 8, 11
93	🅓	6, 8, 11
94	🅔	6, 8, 11
95	🅕	6, 8, 11
96	🅖	6, 8, 11
97	🅗	6, 8, 11
98	🅘	6, 8
107	①	6, 8
108	②	6, 8
109	③	6, 8
110	④	6, 8
111	⑤	6, 8
112	⑥	6, 8
113	⑦	6, 8
114	⑧	6, 8
115	⑨	6, 8
116	⑩	6, 8
117	⑪	6, 8
118	⑫	6, 8
119	⑬	6, 8
120	⑭	6, 8
121	⑮	6, 8
122	⑯	6, 8
123	⑰	6, 8
124	⑱	6, 8
125	⑲	6, 8
	① to ⑤⑩	6, 8, 10
	⑤① to ①⑩⑩	6, 8
	①⑩① to ③⑩⑩	8

PRESS SYNDICATE · △ 350

NO.	CHARACTER		POINT SIZE
13	(U.P.)	United Press	5½ to 18
23	(AP)	Associated Press	5 to 18
144	(INS)	International News Service	5½ to 14
200	(NC)	National Catholic	8
226	(CP)	Canadian Press	6, 7, 7½, 8, 10
259	(US)	Universal Service	7, 7½

MISCELLANEOUS · △ 348

NO.	CHARACTER		POINT SIZE
10		Check Mark	6, 8, 10, 12, 14, 18, 24
13	—	(En) Horizontal Parallel	5 to 14
13	—	(Em) Horizontal Parallel	5 to 14
21		Vertical Parallel	5 to 36
23	⊗	Race Chart Sign	5½, 6, 8, 10, 12, 14
30	‖		6 to 14
31	‖		8, 9, 10, 12
34		Bell	5½, 6, 8, 10, 12
503		Bell	6
92	▽		8, 10
103		Telegraph	6, 7, 8, 9, 10, 12
106			6 to 14
112		Anchor	6, 7, 8, 10, 12
150		Anchor	8, 12
151		Anchor	6, 7, 8, 10, 12, 14
152		Anchor	6, 8, 10
153		Anchor	11, 14
251	×	Strike (Bowling)	5½, 8
252	\	Spare (Bowling)	5½, 6, 8, 9, 10
293	◎	Encircled Circle	5½, 6, 8, 10, 12
336		Envelope	6, 7, 8, 9, 10, 12
338		Horizontal Rectangle	8, 9, 14
339		Vertical Rectangle	8
355		Telephone Receiver	8, 10
425		Cow	10
426		Rooster	10

NO.	CHARACTER		POINT SIZE
467		Terrapin	10
481	^	Caret	8, 10, 11
594	v	Inverted Caret	8, 10, 11
544		Summation	6, 8, 10, 12
564		Caduceus	6
621	ⓞ	Encircled lower case o	5, 5½, 6, 8
748		Acorn	6
769		French Horn	6, 7, 8, 9, 10, 12
770		Castle	6 to 10
771		Camera	6, 7, 8, 9, 10, 12
772		Garage	6 to 10
773		Locomotive	6, 7, 8, 9, 10, 12
774		Pacing Horse	6 to 10
775		Horse and Cab	6, 7, 8, 9, 10, 12
776		Steamboat	6, 7, 8, 9, 10, 12
778		Telegraph Office	6 to 10
963	⏑	Breve Sign	8
964	⏑	Breve Sign	8
967		Vertical Slug Check Mark	8, 10
972		Window Envelope Corner	6, 12
973		Window Envelope Corner	6, 12
974		Window Envelope Corner	12
975		Window Envelope Corner	12
979	PRINTED IN U.S.A.	Indicia	10, 12
980	[PRINTED IN U.S.A.]	Indicia	12

PARAGRAPH MARKS · △ 338

NO.	CHARACTER	POINT SIZE
13	¶	5½ to 30
14	¶	6 to 36
16	¶	6 to 14
17	¶	8, 10
18	¶	8, 10, 11, 12, 14
19	¶	10, 11, 14, 18
20	¶	14 to 30
21	¶	6, 8, 10, 11, 12, 14

NO.	CHARACTER	POINT SIZE
22	¶	6 to 30
23	¶	8, 10, 12, 14
24	¶	6 to 24
26	¶	7 to 14
27	¶	12
28	¶	7, 8, 10
29	¶	6, 8, 9, 10, 12, 14
30	¶	7 to 14

NO.	CHARACTER	POINT SIZE
31	¶	6, 8, 9, 10, 12, 14
32	¶	6 to 24
33	¶	10, 12, 14, 24
34	¶	6 to 14
35	¶	16
36	¶	16
37	¶	16

PLAYING CARD · △ 348

NO.	CHARACTER		POINT SIZE
133	♠	Spade	5, 6, 7, 8, 10, 11, 12, 18, 24
134	♥	Heart	5, 6, 7, 8, 10, 11, 12, 18, 24
135	♦	Diamond	5, 6, 7, 8, 10, 11, 12, 18, 24
132	♣	Club	5, 6, 7, 8, 10, 11, 12, 18, 24
136		Eagle	8, 10, 11, 12

NO.	CHARACTER		POINT SIZE
330	♠	Spade	5, 6, 7, 8, 10, 11, 12
332	♥	Heart	5, 6, 7, 8, 10, 11, 12
331	♦	Diamond	5, 6, 7, 8, 10, 11, 12
329	♣	Club	5, 6, 7, 8, 10, 11, 12

ACCENTED CHARACTERS

(Arranged by language)

The following is a list of the various modern languages which are printed in Roman characters, together with the complete assortment of accented characters required in the composition of each. For ready reference they are repeated on the following page, grouped alphabetically.

ALBANIAN
Á Ç É Ë Ê Í Ó Ú Ý
á ç é ë ê ε í ó ú ý

ANGLO-SAXON
Ā Æ Ð Ē Ę ȝ Ī Ō Þ Ǫ Ū Ȳ
ā æ ð ē ę ȝ ī ō þ ǫ ū ȳ

BASQUE
Ç D̄ Ī Ñ Ŕ S̄ T̄ Ū
ç d̄ ī ñ ŕ s̄ t̄ ū

BASQUE-SPANISH
D̄ Ī Ñ Ŕ S̄ T̄ Ū
d̄ ī ñ ŕ s̄ t̄ ū

BASQUE-FRENCH
Ç D̄ Ī Ñ Ŕ S̄ T̄ Ū
ç d̄ ī ñ ŕ s̄ t̄ ū

BOHEMIAN *(Czech)*
Á Č Ď É Ě Í Ň Ó Ř Š Ť
Ú Ů Ý Ž á č ď é ě í ň ó ř
š ť ú ů ý ž

CATALAN
À Ç É È Í Ï Ó Ú Ü Ŀ L·L
à ç é è í ï ó ò ú u·l

DANISH
Å Ø a é o

DUTCH
â ä à ë é è ê ï í ó ô ö ö
ù û ü ij

ESPERANTO
Ĉ Ĝ Ĥ Ĵ Ŝ Ŭ ĉ ĝ ĥ ĵ ŝ ŭ

ESTONIAN
Ä Ö Õ Ü ä ö õ ü

FINNISH
Ä Å Ö ä å ö

FLEMISH
â ä à ë é è ê ï í ó ô ö ö
ù û ü ij

FRENCH
À Â Ç É È Ê Ë Î Ï Ô
Ù Û Ü
à â ç é è ê ë î ï ô ù û ü

FRISIAN
Â É Ê Ô Ú Û â é ê ô ú û

GERMAN
Ä Ö Ü ä ö ü

HUNGARIAN
Á É Í Ó Ö Ő Ú Ü Ű
á é í ó ö ő ú ü ű

ICELANDIC *(Modern)*
Á Ð É Í Ó Ö Þ Ú Ý
á ð é í ó ö þ ú ý

ICELANDIC *(Old)*
Á Æ Ð É Í Ó Ǫ Ǫ́ Ø Ǿ Þ
Ú Ý á æ ð é í ó ǫ ǫ́ ø ǿ þ ú ý

ITALIAN
À È Ì Í Ò Ù à è ì í ò ù

LATIN TURKISH
Ğ İ Ş Ö ğ ı ş ö

LETTISH
Ā Č Ē Ģ Ī Ķ Ļ Ņ Ŗ Š Ū Ž
ā č ē ģ ī ķ ļ ņ ŗ š ū ž

LITHUANIAN
Ą Č Ė Ę Į Š Ū Ų Ž
ą č ė ę į š ū ų ž

NORWEGIAN
Å Ø a á é ǫ o

POLISH
Ą Ć Ę Ł Ń Ó Ś Ź Ż
ą ć ę ł ń ó ś ź ż

PORTUGUESE
Á Ã Ç É Ê Í Ó Ô Õ Ú
á ã ç é ê í ó ô õ ú

ROMANSH
Â Ā Ê Ē É Î Ô Ö Ü
â ā ê ē é î ô ö ü

ROUMANIAN
Â Ă À È Î Ì Ò Ș Ț Ù
â ă à è î ì ò ș ț ù

RUSSIAN
Ĭ Ë Ў ё ў

SERBO-CROATIAN
(Yugo-Slav)
Ć Č Đ Š Ž ć č đ š ż

SLOVAKIAN
Á Ä Č Ď É Í Ĺ Ľ Ň Ô Ŕ
Š Ť Ú Ý Ž á ä č ď é í ĺ ľ Í
ň ô ŕ š ť ú ý ž

SLOVENIAN
Č Š Ž č š ž

SPANISH
Á É Í Ñ Ó Ú Ü
á é í ñ ó ú ü

SWEDISH
Å Ä Ö a ä ö

TAGALOG
Á É G̃ Í Ñ Ó Ú á à â é è ê
g̃ í ì î ñ ó ò ô ú ù û

TAMIL *(Roman)*
Ḥ Ḳ Ḷ Ḻ Ḽ Ṃ Ṁ Ṇ Ṅ Ṉ
Ṟ Ṣ ḥ ḳ ḷ ḻ ḽ ṃ ṁ ṇ ṅ ṉ ṟ ṣ

URDU *(Roman)*
Ā Ą̄ CH D DH Ē GN Ḥ Ḥ
Ī Ḳ KH Ṅ Ṉ Ō Ṛ Ṣ Ṣ SH
Ṭ Ṯ TH Ū Ẓ Ż Ẓ ZH ā ą̄
ch ḍ dh ē gn ḥ ḥ ḥ ī ḳ kh ṅ
ṉ ō ṛ ṣ ṣ sh ṭ ṯ th ū ẓ ż ẓ zh

WELSH
Â Ê Î Ô Ŵ Ŷ â à è ê ë
ì ì ò ö ò ô û ŵ ŷ ỳ

WELTEVREDEN, JAVA
(Dutch East Indies)
á à å ä ç é è ê ë í ì ï ï ñ
ó ò ô ö ú ù û ü ij

YUGO-SLAV
(See Serbo-Croatian)

ACCENTED CHARACTERS

(Alphabetically Arranged)

The accents shown in this list will be supplied with any face at the regular sorts price. In ordering please use LINOTYPE MATRIX ORDER FOR ACCENTS (Form 821). Characters not shown in this list can be made to order at a special price, which will be quoted on request.

Á À Â Ä Ā Ă Ą Å Ã Æ
Ā Ă Ą Ē Ē á à â ä ā ă ą å ã æ ă ą ă ā ă ą â à ă ą ă ă ă
á ą ă ā ă ā ă ą â à ă ą ă ă ă æ

Ć Č Ç Ĉ Ċ CH Ch
ç é c è ê ē e ch

Ď Đ D D' Đ D D D' DH Dh
d' đ ď đ d' đ d d dh

É È Ê Ë Ē Ĕ Ę Ê E Ë Ĕ Ē Ę Ĕ
é è ê e ē ĕ ę ē ê ë è ē é e è ę ę ę ę ē ę
ê ĕ ę ę

Ģ Ğ G Ġ G G Ğ G GN Gh Gn
ģ ĝ ğ ġ ģ g g ğ ǧ g gn gh

Ĥ H Ḥ Ḫ Ħ Ĥ
h ḥ h ḫ ħ ḥ h

Í Ì Î Ï Ī Ĭ Į Ì Í Ī Ĭ Į Ĭ ı Ĭ
í ì i ı ī ĭ ī ĭ í ĭ ĭ į ı ĭ ı ĭ ı ı

Ĵ J
ĵ j

Ķ Ķ Ķ KH Kh
ķ ķ ķ ķ kh

Ł Ľ Ļ Ĺ Ł Ĺ Ļ Ļ Ļ Ļ Ļ LL
ł ľ ļ ĺ ł ĺ ļ ļ ļ ļ ļ ll

Ṁ Ṃ Ṁ
m̃ ṁ ṃ m̃g m̃ m̄ ṁ

Ń Ň Ñ Ñ Ņ Ņ Ņ Ņ
ń ň ñ n n̄ ņ ņ ņ̃g n̄

Ó O Ô Ö Ō Ŏ Ó O Ó Ŏ Ō Ó Ô Ó O O Ó Ó
Ō O Ó Ė Ō Ė ó o ô o o ŏ o ó o ō o o o ó ō ó ó
o o o o̅ ō ô o o o ó o ō

Þ Þ

R Ŕ Ř Ŗ Ŗ Ŗ R Ŗ Ŗ Ŗ
r ŕ ř ŗ ŗ ŗ r ŗ ŗ ŗ ŗ

S Ś Ş Ŝ Š Ş Ş Ş Ş Ş Ş SH Sh
s ś ş ŝ š ş s ş ş ş ş sh

Ţ Ţ Ť Ŧ Ŧ Ţ Ţ Ţ TH Th
ţ ţ ť ŧ ŧ ţ ţ ŧ th

Ú Ù Û Ü Ū Ŭ Ů Ű Ũ Ų Ū Ŭ Ú Ù Ū Ū
ú u û u u ŭ u ű ũ ų u ú u u ŭ u ú ų ų ų ų ú
u ű u ų

Ŵ Ẅ Ẁ
ŵ ẅ ẃ w̄ w ŵ ẅ

Ẋ

Ý Ŷ Ÿ Ỳ Ŷ Ÿ
ý ŷ ÿ ỳ ŷ ý ỳ ÿ

Ź Ż Ž Ż Ź Ż Ż Ż Ż Ż ZH Zh
ź ż ž ż ż ż ż ż ż zh

C Ƨ Þ Þ
c ƨ ð ʒ þ þ ɒ ɔ c ij ɔ

PIECE ACCENTS · △440

The accents are cast on an independent slug which is placed immediately above the main slug requiring accented characters.

The characters are cut in the matrix the reverse of regular characters, so that the base of the accents is on the smooth side of the slug, no matter how large may be the body on which they are cast. By reversing the slug the accents are therefore brought close to the character on the main slug. It is not necessary to cast the accents on their own body; any mold body in the machine at the time may be used.

Character No. 1 with No. 2
(Acute with Grave)

Small Medium Large

Character No. 4 with No. 3
(Dieresis with Circumflex)

Small Medium Large

Character No. 5
(Tilde)

Small Medium Large

Above the accents set on independent slug. Right: Letters cut short to be placed above the Linotype accents.

L'ÂME DE L'ÉLÈVE

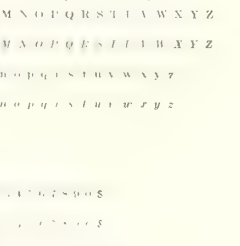
SUPERIOR *and* INFERIOR CHARACTERS

These should be ordered on the regular Matrix Order Blank (Form 819) marking it conspicuously "Superior" or "Inferior". Any superior character shown will also be supplied in the inferior position. The caps, lower case and points are made as two-letter matrices, roman and italic; the figures, roman and italic or roman and bold; the other characters as one-letter matrices.

SUPERIOR CHARACTERS are made in two sizes only. The smaller size is used with 5 to 9 point faces and the larger with 10 to 14 point faces. The ascenders of the superior characters align with the ascenders in each point size of the major characters. In ordering, it is only necessary to indicate whether the Small (5△) or the Large (10△) size is desired.

SMALL *(For 5 to 9 Point Faces)*

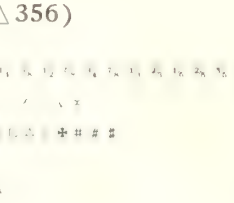
Roman and Italic (△356)



Roman and Bold (△522)

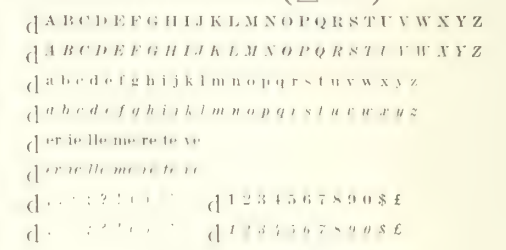


One-Letter (△356)

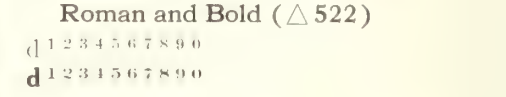


LARGE *(For 10 to 14 Point Faces)*

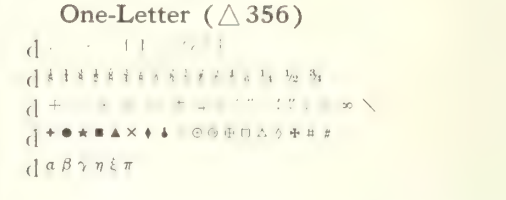
Roman and Italic (△356)



Roman and Bold (△522)



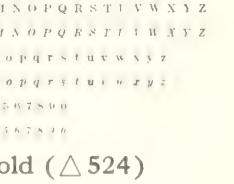
One-Letter (△356)



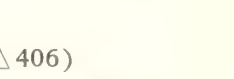
INFERIOR CHARACTERS are made in two sizes only. The smaller size is made on each alignment from 5 to 9 point and the larger on each alignment from 10 to 14 point so that the descenders of the inferior characters may align with the descenders in each point size of the major characters. Therefore, in ordering, it is necessary to indicate the point size (alignment) desired, taking into consideration the alignment of the face with which the inferior is to be used.

SMALL *(For 5 to 9 Point Faces)*

Roman and Italic (△406)



Roman and Bold (△524)

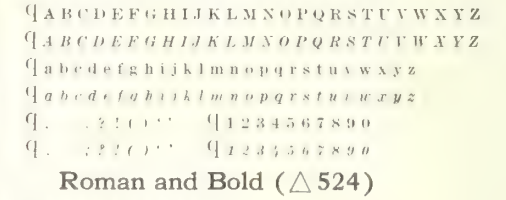


One-Letter (△406)

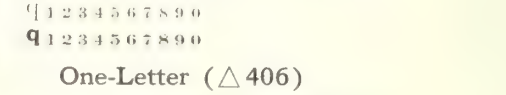
(See Superior Characters)

LARGE *(For 10 to 14 Point Faces)*

Roman and Italic (△406)



Roman and Bold (△524)



One-Letter (△406)

(See Superior Characters)

RULED FORMS AND TABULAR WORK ON THE LINOTYPE

LINOTYPE

MERGENTHALER
LINOTYPE COMPANY

BROOKLYN, NEW YORK

New York City, Chicago, San Francisco, New Orleans

Canadian Linotype, Limited, Toronto

Representatives in the Principal Cities of the World

RULED FORM MATRICES

A complete series of characters for setting the most intricate Ruled or Leader form is available and will be of particular value to printers specializing in this class of work. With them it is possible to produce on the Linotype an endless variety of work of this kind at low cost.

The vertical characters are made in four sizes (6, 8, 10 and 12 point) in two-letter matrices and in two sizes (18 and 24 point) in one-letter matrices. The horizontal characters are made in two sizes. The 12 point size will align with the cross strokes of any of the two-letter sizes while the 24 point will align with either of the one-letter sizes. When ordering rule and leader matrices, specify △354 as well as the point size and character number desired.

The following is a complete list of the characters available, with the width of each character indicated in points, the decimal equivalents of which are: 2 points, .0277; 3 points, .0416; 6 points, .0833; 12 points, .1666; 18 points, .250; 24 points, .3333.

12 POINT, TWO-LETTER

Verticals	Extensions and Leaders		Verticals	Extensions
No. 1 3 Points	No. 4 2 Points	No. 22 18 Points	No. 24 3 Points	No. 18 2 Points
No. 8 3 Points	No. 5 3 Points	No. 23 24 Points	No. 37 3 Points	No. 19 3 Points
No. 2 3 Points	No. 6 6 Points		No. 35 3 Points	No. 20 6 Points
No. 3 3 Points	No. 7 12 Points		No. 36 3 Points	No. 21 12 Points

24 POINT, ONE-LETTER

Verticals		Extensions • Leaders		Verticals	Extensions	Verticals	Extensions
No. 1 3 Points	No. 1a 3 Points	No. 4 2 Points	No. 4a 2 Points	No. 35 3 Points	No. 18a 2 Points	No. 24 3 Points	No. 18 2 Points
		No. 5 3 Points	No. 5a 3 Points				
No. 8 3 Points	No. 8a 3 Points	No. 6 6 Points	No. 6a 6 Points	No. 35a 3 Points	No. 19a 3 Points	No. 37 3 Points	No. 19 3 Points
No. 2 3 Points	No. 2a 3 Points	No. 7 12 Points	No. 7a 12 Points	No. 36a 3 Points	No. 20a 6 Points	No. 37a 3 Points	No. 20 6 Points
		No. 22 18 Points	No. 22a 18 Points				
No. 3 3 Points	No. 3a 3 Points	No. 23 24 Points	No. 23a 24 Points	No. 36 3 Points	No. 21a 12 Points	No. 24a 3 Points	No. 21 12 Points

OVERLINE FIGURES

Special Figures with overline for use with the 12 and 18 point sizes of box and rule matrices are made with a hairline stroke over the figure, the stroke aligning with the horizontal character of the box and rule matrices when used in the same line. These figures are used for line numbers in sales slips. The 12 point is used for 12 point spacing between lines and the 18 point size for 18 point spacing. The following is a list of the characters available in both the 12 and 18 point sizes. When ordering, specify △354 and point size and character number desired.

12 POINT, TWO-LETTER

No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34
1	2	3	4	5	6	7	8	9	0

18 POINT, ONE-LETTER

No. 25	No. 26	No. 27	No. 28	No. 29	No. 30	No. 31	No. 32	No. 33	No. 34
1	2	3	4	5	6	7	8	9	0

VERTICAL LEADERS

Blank ruled forms of any size can be composed easily on the Linotype by the use of leader matrices punched vertically (⋮) instead of horizontally (....). The production of these forms is simply a matter of recasting. Determine the exact amount of space required between the horizontal leader lines, set a single line of matrices with the vertical leaders, properly spaced, and recast a sufficient number of slugs to fill the required space. Brass rules can be easily inserted between the slugs where desired.

Vertical leaders are made in 6 to 30 point sizes in the following styles: 6 point, 2, 3 or 4 dots, and 2, 3 or 4 strokes; 8 point, 4 or 6 dots, and 2 or 4 strokes; 10 point, 6 dots, and 2, 4 or 6 strokes; 12 point, 2, 4 or 6 dots and 2, 4, 6 or 8 strokes; 14 point, 6 strokes; 18 point, 9 strokes; 24 point, 12 strokes; 30 point, 14 strokes.

The width of columns is regulated by the number of slugs used. Where 6 point slugs are used, the column widths, or distance between down rules, will be multiples of 6 point and with 12 point, multiples of 12 point. Spacing between horizontal rule or leader lines may be varied to suit any requirement.

When ordering vertical leader matrices, specify the point size and style desired. The matrices are all made on a uniform setwise size of .0553, or 4 points.

The accompanying specimen shows how the matrices are used, the first line being opened up to make the illustration clear.



VERTICAL SLUG MATRICES

These matrices differ from ordinary matrices in that the characters are punched horizontally instead of vertically. When cast, they appear one below another on the vertical slug, instead of side by side as on the usual slug. In making up the form, the vertical slugs are placed ends up and arranged side by side. The slugs give perfect alignment of the figures and permit of the insertion of ordinary brass rule between the columns.

The general rule is that these figures cast on a slug one-half their point size, so that the same space will appear between two or more figures on the vertical slugs as would be the case with normal setting on horizontal slugs. No special equipment is required for the use of 10- or 12-point matrices. For 6- and 8-point matrices, which call for 3- and 4-point slugs, respectively, special mold liners, ejector blades, ejector blade links and an ejector blade guide are required.

Three- and 4-point liners can be used in the regular Universal Adjustable 5- to 14-point mold by filing the banking screws so that they will not project above the liners. Ejector blades, links and the guide to eject 4-point slugs need not be replaced by the regular parts when casting larger slugs. However, this will be necessary in the case of the similar parts for the 3-point slugs incidental to the use of 6-point vertical slug matrices. The knife block can be set to trim either 3- or 4-point slugs by readjusting the right hand knife 5-point setting screw.

Vertical slug matrices are available as shown in the following faces and sizes:

6 Point No. 2 (6△49)

6 Point No. 2 with Gothic No. 6 (6△50)

8 Point No. 2 with Gothic No. 7 (8△4)

10 Point De Vinne with Antique No. 3 (10△64)

12 Point De Vinne with Antique No. 3 (12△38)

VERTICAL GOTHIC

For food-store-ad work, a valuable aid both to condensation and economical composition is found in the Vertical Characters of Gothic Condensed No. 2. These characters are cast horizontally on the slug, like this:

CANS DOZ LBS

The slugs are cut to the proper length and inserted between the large figures, like this:

6 CANS 29c 5 DOZ 48c 4 LBS 25c

Complete alphabets are available in 6-, 10- and 12-point sizes. The 6- and 10-point sizes cast in the center of a 6-point slug, the 12-point in the center of an 8-point slug.

6 Point (6△123)

10 Point (10△137)

12 Point (12△153)

Hudson and Manhattan Tube Trains operate to and from Erie Railroad Station in Jersey City. Fare, down-town 6 cents; up-town, 10 cents.

WESTBOUND

WEEK DAYS — Additional Saturday Trains at the right.

Mil.	FROM NEW YORK	a 401	503	③ 507	509	m 511	c 587	⑪ 513	m 405	m 515	517	m 407	m 519 N.B	m 521 N.B	m 409 N.B.	m 523	c 591	m 525 N.B	m 527 N.B	m 411 N.B	m 529 N.B	m 413 N.B	m 531 N.B	c 593	m 533 N.B	535 N.B.	b 537 N.B
		AM	AM	AM	AM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM
	ERIE FERRIES																										
0.0	N. Y., W. 23d Street Lv.			8.45	10.50	1 20	1 20	2.35	3 25	3.50	4 20		4 40	4 40	4.40				5 15		5 15	5 15	5 45	5 45	5 45	6 05	7 00
0.0	N. Y., Chambers Street "		6.45	9.10	11 10	1 30	1 50	3.00	3 30	4.10	4 30		5 00	5 00	5.08	5 20	5.20	5 20	5 28		5 38	5 50	6 00	6 00	6 10	6 40	7 30
1.0	Jersey City "		7 03	9 30	11 30	1 48	2 03	3.14	3.50	4.24	4 44		5 14	5 19	5.24	5 33	5.34	5 37	5 42		5 55	6 04	6 14	6 14	6 24	6 57	7 47
4.8	Arlington "		7 17	9 43	11 42	2 01	2 16	3.27	4 03	4.37	4 57				5.37		5.47		5 55		6 07	6 17		6 27	6 37	7 10	8 00
5.5	West Arlington "		7 19			2 03	2 18	3.29	4 05	4.39	e				5.39		5.49				6 09	6 19				7 12	8 02
5.9	North Newark "		7.22	9 47	11 45	2 05	2 20	3.31	4.07	4.41	5 00			5 32	5.41	5 46	5.51		5 58	6 00		6 21		6 30	6 40	7 14	8 04
6.5	Forest Hill Ar.		7.24	9 49	11.47	2 07	2 22	3 33	4.09		5 02				5.44		5.53			6 02	6 12	6 24		6 32	6 42	7 16	8 06
6.5	Forest Hill Lv.	6 45	7.27						4.09		5.04	5 20			5.44		5.54			6.02		6.24				7 17	
10.3	Orange Br. Silver Lake "	6 47	7.32						4.11		5 06	5 22			5.46	Will not run Saturdays and Holidays	5.56			6.04		6.27				7 19	
10.8	Orange Br. Bloomfield "	6 49	7.35						4.13		5 08	5 24			5.48		5.58			6 06		6 29				7 21	
11.5	East Orange "	6 51	7.41						4.15		5 10	5 28			5.51		6.00			6 09		6.32				7 23	
12.1	Brighton Ave "	6	7.43						4 17		5 12	5 30			5.53		6.02			6.11		6 34				7 25	
12.6	Orange "	6 55	7.45						4 19		5 14	5.32			5.55		6.04			6 13		6 36				7 27	
13.1	Llewellyn "	6 57	7.47						4.21		5.16	5.34			5.57		6.06			6 15		6 38				7 29	
13.6	W. Orange Ar.	6 59	7.48						4 22		5.18	5.35			5.58		6.07			6 16		6 39				7 30	
9.9	Soho "																										
10.4	Belwood Park "		7.27	9 54	11.49	2.09	2.25	3.35			5.04						5.55	5.52			6 14				6 44		8 08
10.9	Orchard Street "		7.29	9 56	11.51	2 11	2.27	3.37		4 45	5.06			5.37			5.57		6 02		6 16				6 46	7 20	8 10
11.2	Walnut St Bloomfield "		7.31	9.58	11.53	2.13	2.29	3 39		4 47	5.08			5.39			5.59		6 04		6 18				6 48	7 22	8 12
11.9	Glen Ridge "		7.34	9.57	11.55	2.15	2.32	3.41		4 50	5.11			5.41			6.01	5.55			6 20				6 50	7.24	8.14
12.9	Montclair "		7.37	10.00	11.58	2.18	2.35	3.44		4.53	5.14			5.44		5.54	6.04	5 59	6.09		6 23		6 33		6 53	7 27	8 17
13.8	Watchung Ave Montclair. "		7.39	10.02	12.00	2.20	2.39	3.46		4.56	5 17		5.33	5.47			6.06	6 02	6 12		6 26		6 36		6 56	7.30	8 19
14.7	Upper Montclair "		7.42	10.04	12.02	2.23	2.41	3.49		4.59	5.20		5.37	5.50			6.09	6 06	6 15		6 29		6 40		6 59	7 33	8 21
15.2	Mountain Avenue "		7.44	10.06	12.04	2.25	2.44	3.51		5.01	5 22			5.52			6.11	6 08	6 17		6 31		6 42		7 01	7 35	8 23
15.8	Montclair Heights "		7.46	10.08	12.06	2.27	2.47	3.53		5.04	d			5.54			6.13	6.11	6 19		6 33		6 44		7 03	7 37	8 25
16.4	Great Notch Ar.		7.54	10 12	12.11	2.32	2.52	3.57		5.09	5.26			5.59			6.17	6.16	6 24		6 38		6.48		7 07	7 41	8 29
17.4	Caldwell Branch Great Notch Lv.		8 09			2 32	2.52			5.09								6.16					6 48	6 57			8 29
19.4	Caldwell Branch Cedar Grove "		8 14			2.36	2.56			5.13			5.46					6 21					6 52	7.03			8 34
19.7	Caldwell Branch Overbrook "																										
1 1	Caldwell Branch Verona "		8 19			2.40	3 02			5.18			5 51					6.27					6 59	7.08			8 40
2	Caldwell Branch Caldwell "		8 24			2.43	3 05			5.21			5 54														8 43
2	Caldwell Branch Essex Fells Ar.		8.28			2.46	3 08			5 24			5 57														8 45
19.6	Little Falls "		8.08	10 17	12 16			4 02			5.30														12	7 46	
20.1	Singac "										5 32														14		
21	Mountain View "		8.12	10 21	12 21			4 06			5 35														17	7 50	
21.4	Wayne "		8.15	10 24	12 25			4 09			5 38														20	7 53	
24.9	Pequannock "		8.18	10 27	12 29			4 12			5 41														23	7 56	
26.7	Pompton Plains "		8.21	10 30	12 32			4 15			5 44														26	7 59	
27.9	Riverdale "				12.34			f 4.17																			
28.5	Pompton "		8.25	10.34	12.36			4 19			5.47														30	8 03	
29.1	Pompton Junction "		8.27	10 36	12.38						5.49																
29.5	Hurdell "		8.30	10 39	12.41			4 23			5.53														34	8 07	
32.3	Wanaque Midvale "		8.34	10 43	12.45			4 27			5.56															8 10	
36.1	Erskine Ringwood Jct. "			10 50																					7 38		
38.1	Ring-wood Branch Ringwood Ar.			10.54																							
		AM	AM	AM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM	PM

Runs Saturdays and Holidays only

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays only

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays and Holidays

Will not run Saturdays except will run Saturday, Feb. 22nd

For train service notes and reference marks see other side.

GERRARD MORGAN & COMPANY

Manufacturers of

HIGHEST QUALITY DRESS GOODS

LITTLE ROCK, ARKANSAS

Shipped by ..... Date 19

NO.	CODE WORD	NAME AND ADDRESS OF BUYER	GRADE A B C	STOCK NO.	SHIPPED VIA
1					
2					
3					
4					
5					
6					
7					
8					
9					
10					
11					
12					
13					
14					
15					
16					
17					
18					
19					
20					
21					

For Office Record Only

SALESMAN'S QUOTATION

Customer .....

Street Address .....

City or Town .....

Quantity	Description	Price

Remarks .....

.....

Ship via .....

Order No. ..... *Date* .....

Salesman .....

SPECIFICATIONS

ABOVE—Set with 18 point Box and Rule Matrices Nos. 1, 5, 6, 7, 8, 22 and 23 and 6 point Matrix No. 8. Horizontal rules are brass. 18 point Special Figures with overline, as shown on page 3, were used for line numbers. Type: 6, 8, 10, 12 and 18 point Benedictine.

RIGHT—Set with 12 point Box and Rule Matrices Nos. 1, 3, 5, 7, 22 and 23. Horizontal rules cast from 2 point Matrix Slide No. 301. Type: 6, 8, 12 and 18 point Bodoni.

STORAGE RECORD CARD

DRAWER, SECTION AND DIVISION	DESCRIPTION OF PARCEL	OWNER OF PARCEL	DATE OF DELIVERY

SPECIFICATIONS

LEFT—Set with 12 point Box and Rule Matrices Nos. 1, 6, 7, 20, 21, 23 and 35. Top rule is cast from 2 point Matrix Slide No. 404. Type: 12 point Gothic No. 33a and 6 point Gothic No. 33b.

BELOW—Set with 6 and 18 point Box and Rule Matrices Nos. 1, 3, 22 and 23. The horizontal parallel rules are brass. Type: 6 point Bold Face No. 9, 9a and 9c; 12 point No. 9a and 18 point 9a, with single rules composed of leader aligning dashes.

DEPOSITED BY

IN THE

COATESVILLE
NATIONAL BANK

DATE _____ 19__

PLEASE LIST EACH CHECK SEPARATELY

BILLS

SILVER

CHECKS

SPECIFICATIONS

BELOW—Set with 6 point Box and Rule Matrices No. 1 and 24 point Nos. 1, 1a, 5 and 6. The horizontal parallel rules are brass. Type: 12 point Bold Face No. 9b and 6 point Nos. 9 and 9a.

TEAMSTER'S DAILY REPORT

TEAMSTER DATE

NO.	NAME	LOGS	FEET	TIME	REMARKS

KINGSLY & STEELE COMPANY

EVERYTHING IN COTTON

GIRARD, TEXAS

19

Account Sales *Bales Cotton*

Bought of M

No.

NUMBERS	MARKS	WEIGHT	PRICE	AMOUNT

TITLE PART NO.

TRAY NO. VALUE

DATE	ORDER	CREDITS	DATE	ORDER	DEBITS	BALANCE	VALUE	

SPECIFICATIONS

STATEMENT—Set with 12 point Vertical Leaders. Horizontal and vertical rules are brass. Type: 6, 8, 10, 12 and 18 point Benedictine, with dotted lines composed of Universal six dot leaders.

INDEX CARD—Set with 12 point Vertical Leaders. Horizontal and vertical rules are brass. Type: 6 point Bold Face Nos. 9 and 9a, and 12 point No. 9c, with single rules composed of leader aligning dashes.

Linotype Leaders

A summary of the various styles of leaders available on the Linotype—designed to meet differing printing and publishing conditions

REGULAR LEADERS match the weight of face with which they are used and cast type high. Furnished in round dot or hyphen style in two, four or six dots or strokes to the em.

UNIVERSAL LEADERS are for book and jobbing work. The weight of the dot or stroke is uniform in all point sizes regardless of the style of the face with which they are used. These leaders are .003 shallower than type high, so they will not punch through the paper in printing. Universal round dot leaders are furnished two, four and six dots to the em, and hyphen leaders in two and four strokes to the em.

THIN LEADERS are used with either of the above styles for close justification when only one spaceband is used in the line. Available in quarter-em widths in round dot or hyphen style, 8, 10, 12 and 14 point sizes.

NEWSPAPER LEADERS. The regular round dot or hyphen leader .005 shallower than type high to minimize punching through the paper.

NEWSPAPER RADIAL LEADERS, round dot style only, are made with a rounded or radial printing surface to prevent perforating paper and damaging press blankets. .005 shallower than type high.

LEADER ALIGNING DASHES cast a continuous unbroken line. Useful for jobbing work. Can be supplied in all standard alignments in uniform set-widths of 2, 3 and 12 points. Also available in en and em widths as substitutes for regular dot or hyphen leaders.

JOBBING LEADERS are made in 6, 8, 10, 12 and 14 point alignments, two and four strokes, and on 6 and 12 point set-width only. The weight of the stroke and the set-width of the character is uniform in all point sizes.

LINOTYPE

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N.Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. Representatives in the Principal Cities of the World

TRADE LINOTYPE MARK

Universal Dot Leaders

12 point
6 Dots to the em

APPLICATION of.....of.....
State of..... for indemnity against loss or damage
by Fire and Lightning.....by ROYAL
INSURANCE COMPANY, Limited, in the sum of.....
specified, commencing on the..... day of..... 19.....

10 point
4 Dots to the em

APPLICATION of.....of..... State of.....
for indemnity against loss or damage by Fire or Lightning.....
by ROYAL INSURANCE COMPANY, Limited, in the sum of.....
commencing on the..... day of..... 19.
Rate for Dwelling and Contents..... Garage..... Barn Buildings.....

9 point
4 Dots to the em

APPLICATION of..... of..... State of.....
for indemnity against loss or damage by Fire or Lightning.....
by ROYAL INSURANCE COMPANY, Limited, in the sum of.....
commencing on the..... day of..... 19
Rate for Dwelling and Contents..... Garage..... Barn Buildings

8 point
4 Dots to the em

APPLICATION of.....of.....
State of..... for indemnity against
loss or damage by Fire and Lightning
.....by ROYAL
INSURANCE COMPANY, Limited, in the
sum of.....DOLLARS, for
the term of.....years, on property
as below specified, commencing on the
.....day of.....19.....
Rate for Dwelling and Contents.....
Garage..... Barn Buildings.....
Barn Personal..... Live Stock.....

Universal Hyphen Leaders

12 point
4 Strokes to the em

APPLICATION of.....of.....
State of..... for indemnity against loss or damage
by Fire and Lightning.....by ROYAL
INSURANCE COMPANY, Limited, in the sum of.....
specified, commencing on the..... day of..... 19.....

10 point
4 Strokes to the em

APPLICATION of..... .....of..... State of.....
for indemnity against loss or damage by Fire or Lightning.....
by ROYAL INSURANCE COMPANY, Limited, in the sum of.....
commencing on the..... day of..... 19.....
Rate for Dwelling and Contents..... Garage..... Barn Buildings.....

9 point
4 Strokes to the em

APPLICATION of..... of..... State of.....
for indemnity against loss or damage by Fire or Lightning.....
by ROYAL INSURANCE COMPANY, Limited, in the sum of.....
commencing on the day of 19
Rate for Dwelling and Contents..... Garage..... Barn Buildings.....

8 point
4 Strokes to the em

APPLICATION of.....of.....
State of..... for indemnity against
loss or damage by Fire and Lightning
.....by ROYAL
INSURANCE COMPANY, Limited, in the
sum of..... DOLLARS, for
the term of.....years, on property
as below specified, commencing on the
.....day of.....19.....
Rate for Dwelling and Contents.....
Garage..... Barn Buildings.....
Barn Personal..... Live Stock.....

The specimens above are set in Linotype Excelsior with Memphis Bold, and Excelsior with Bold Face No. 2 in the sizes indicated

Jobbing Leaders

LINOTYPE

6 Point ..... 6 ⚓ 354

8 Point ..... 8 ⚓ 354

10 Point ..... 10 ⚓ 354

12 Point ..... 12 ⚓ 354

14 Point ..... 14 ⚓ 354

6 to 14 point

6 and 12 point set widths only

SPECIMENS OF JOBBING LEADERS IN USE

Left: Price List, 8-point Bold Gothic Light and Bold using 6 and 8 point Linotype Jobbing Leaders. Display: Memphis Extra Bold and 8-point Memphis Bold Rules 6-point Plain Rule Matrix Scales Nos. 46, and 47.

Below: Contents page from *Handbook of Chemistry and Physics*, published by Chemical Rubber Co., Cleveland, Ohio; set in 10 point, 6-point No. 1 and 6-point Excelsior with Italic and Small Caps with Linotype Jobbing Leaders.

E — 398 to 2240

Part No.	Price	Part No.	Price	Part No.	Price	Part No.	Price
398	7.00	667	.06	946	.30	1150	.40
399	2.05	668	3.05	947	.08	1157	.55
		684	2.50	948	.55	1159	.08
400	1.95	685	5.50	950	.90		
401	2.75	687	2.20	951	2.75		
403	.17	692	.65	952	.20		
406	1.95	697	.25	953	.22		
408	6.75			960	1.60		
409	.65	703	.35	961	1.20		
411	3.40	738	.03	966	.50		
415	.45	742	.08	967	.11		
416	.10	743	.30	968	.20		
417	.30	744	.17	974	.17		
419	17.25	745	.22	989	1.30		
420	.40	759	.22	991	.03		
421	.35	791	2.50	993	1.00		
422	.17	792	.35	994	2.30		
423	.45	795	2.00	995	10.20		
424	.03	796	1.85	996	4.00		
429	.22	797	.12	997	.08		
430	.08			998	7.55		
442	.01	801	4.40				
443	.50	802	.45	1004	.02		
447	1.20	804	.17	1011	.30		
466	.01	805	.12	1014	7.90		
484	.05	806	.70	1020	.01		
487	2.20	807	.06	1021	.05		
493	1.20	809	4.50	1024	.07		
499	.06	818	.75	1025	4.70		
		819	.75	1026	.95		
503	.10	837	.04	1028	.70		
507	1.20	838	2.75	1032	2.75		
523	.04	847	3.30	1033	.17		
525	.02	859	.03	1034	.65		
526	.55	860	.35	1035	3.30		
527	.04	861	.15	1036	2.15		
531	2.75	864	1.85	1037	2.15		
537	3.00	865	1.60	1042	.04		
538	.40	878	3.30	1043	.18		
539	.10	883	1.15	1046	8.00		
540	.35	887	.22	1050	1.00		
543	2.85	889	.95	1051	3.95		
544	6.35	890	.06	1054	7.60		
551	.07	891	.22	1064	13.35		
571	.40	892	.45	1077	14.70		
572	.09	893	2.05	1078	.90		
578	16.80	894	2.05	1079	.22		
579	2.05	896	.30	1082	.04		
581	7.15	897	.55	1094	5.25		
582	1.00	898	1.75	1095	2.50		
583	.65			1096	.10		
584	1.00	920	.50	1097	.07		
585	2.05	922	.11	1098	4.50		
586	1.70	927	1.95	1099	6.60		
588	7.55	928	.22				
590	.45	931	1.50	1103	5.80		
591	.10	932	.22	1104	.07		
		933	.08	1105	1.20		
631	4.90	935	.09	1106	.40		
657	3.20	940	.07	1112	4.15		
659	4.70	941	.04	1120	.35		
661	.12	942	.07	1121	33.85		
662	.11	943	.02	1126	.04		
665	.14	944	1.00	1146	.07		

CONTENTS *vii*

Specific Gravity of Aqueous Solutions of Methyl Alcohol 729
Immersion Refractometer Readings of Methyl Alcohol 733
Specific Gravity of Gases and Vapors 734
Properties of Matter 735–771
Density 735–748
Density of the Elements 735
Density of Alloys 737
Density of Various Solids 739
Density of Water 740
Density of Various Liquids 741
Density of Alcohol 741
Hydrometer and Density Units, Hydrometer Conversion Tables 742
Absolute Density of Water 744
Relative Density of Water 745
Density and Volume of Mercury 746
Density of Dry Air 747
Density of Saturated Vapors at the Temperature of Normal Ebullition 747
Density of Gases in Liquid and Solid Form 748
Elasticity 749–753
Elastic Constants for Solids 749
Compressibility of Liquids 750
Elastic Constants for Gases 753
Coefficient of Friction 754
Resistance to Crushing for Various Materials 754
Tensile Strength of Metals 755
Modulus of Rupture, Transverse Tests for Wood 755
Hardness 756
Surface Tension 757, 758
Surface Tension of Various Liquids in Contact with Air 757
Surface Tension of Aqueous Solutions 757
Surface Tension of Fused Solids 758
Surface Tension of Water and Alcohol 758
Viscosity 759–766
Viscosity of Water 759
Viscosity of Liquids 760
Viscosity of Gases 766
Diffusion of Gases into Air 770
Diffusion of Aqueous Solutions into Pure Water 770
Osmotic Pressure of Aqueous Solutions 771
Heat 772–840
Conversion of Thermometer Scales 772

LINOTYPE

Leader Aligning Dashes and Newspaper Radial Leaders

Above: Label set in 8 point Bodoni Book with True-Cut Small Caps, and 18 point Bodoni Book Rules. Leader Aligning Dashes, 5½ point Ornamental Dash Matrix Slide No. 984 lengthened with 6 point Plain Rule Matrix Slide No. 463.

FOR_____

STREET_____

CITY_____

FROM_____

AT

THE CAVENDISH HOUSE

STATE AT TWENTY-THIRD STREET

WOODHAVEN PARK, IOWA

		E. D. Miss.
Atlantic	49	138
Bergen	488	358
Burlington	—	358
Camden	—	93
Cape May	—	50
Cumberland	—	69
Essex	—	576
Gloucester	—	72
Hudson	—	653
Hunterdon	—	39
Mercer	—	139
Middlesex	94	181
Monmouth	—	149
Morris	—	114
Ocean	—	57
Passaic	—	215
Salem	221	29
Somerset	—	69
Sussex	—	35
Union	433	266
Warren	139	39
Total	1,424	3,615

Above: Election tabulation, set in 6 point Opticon with Bold Face No. 2 with Linotype Leader Aligning Dashes.

Upper Right: Football lineup, set in 5 and 7 point [illegible] and 12 point Bodoni Bold, utilizing Linotype Newspaper Radial Leaders.

Lower Right: Weather report, set in 5½ point Excelsior with Bold Face No. 2, and 7 point No. 2 Excelsior with Gothic No. 3, utilizing Linotype Newspaper Radial Leaders.

Center: Stock tabulation, set in 6 point Excelsior with Bold Face No. 2, using Linotype Newspaper Radial Leaders. Running head: 5½ point Excelsior.

*No.*_____ _____ 19__

BEESWAX SPECIALTIES, INC.

CASHIER:

*Please pay bearer on presentation $*_____

_____ *Dollars*

*for*_____

*Charge to*_____

*Received by*_____

Above: Cashier's Slip set in 24 point Caslon Old Face Small Caps, and 14 point Caslon Old Face with One-Letter Italics and Small Caps, and Leader Aligning Dashes. Decoration: 12 point Border Matrices No. 1099 and 1100.

w.	Stock and Dividend in Dollars.	First.	High.	Low	Last.	Net Chge.	Closing Bid.	Ask.	Sales.
24	Deere & Co pf (1.40)	24½	24½	24½	24½	+ ¼	24	25⅛	100
173⅜	Deisel-Wem-Gil (1a)	173¾	173¾	175⅜	175⅜	+ ⅛	171½	181¼	200
23	Del & Hudson	26							2
10⅛	Del Lack & West	12¼							1
9⅜	Det & Mackinac †	13							1
00	Detroit Edison (6g)	105							10
23¾	Diamond Match (1a)	24							2
33	Diam Match pf (1½a)	36¾							3
23	Diam T Motor (1)	12							1
29	Distil Corp-Seag	17⅛							1
96	Dist Corp-S pf ww (5)	73							7
25	Dixie-Vortex (1½)	18							1
41¼	Dixie-Vortex A (2½) †	31¼							3
46¾	Doehler Die Cas (1g)	30½							3
51	Dome Mines (2a)	39							3
12⅜	Dominion Stores	5¾							5
77¼	Douglas Aircraft	41⅞							4
159¼	Dow Chem (2.60g)	111							11
39¼	Dresser Mfg B (1e)	19½							1
8¼	Dunhill Int	3¼							3
180⅛	du Pont de N (4¼g)	147½							15
135½	du Pont deb (6)	133							13
115½	Duq Light 1 pf (5) †	114							11
17	EAST ROLL MILLS	9⅜							9
198	Eastman Kodak (8)	175							17
37½	Eaton Mfg (1¾g)	27¾							2
16	Eitingon Schild	8¼							8
7¼	El & Mus Ind (.18e)	4⅝							4
45·2	El Auto Lite (2.20g)	31½							3
16	Elec Boat	8½							8
26⅝	El Power & Lt	16½							16
92¼	El Pow & Lt pf	60							61
2	Elk Horn Coal *	¾							
8	Elk Horn Coal pf *	3¼							3
29	El Paso Nat Gas (2)	22¾							2
60	Endicott-John (3)	48							4
78¼	Eng P S $5 pf (5)	56½							5
9¾	Equit Off Bldg	3½							3
23⅝	Erie R R	10¾							11
35⅜	Erie 1st pf	17	17	18⅛	17½	+ ½	17	18¼	100
28¼	Erie 2d pf	12¼	13	12¼	13	+ ¾	12	13	500
14⅛	Eureka V Cleaner	6⅛	6⅛	6⅛	6⅛	— ½	6	6½	100
34¼	Evans Products (1)	16							1
6¾	Exchange Buffet	2¼							3
5⅜	FAIRBANKS CO †	2½							2
28	Fairbanks Co pf †	16							1
71⅞	Fairbanks-Morse (1a)	44							4
103	Fed Lt & Trac pf (6) †	88							8
11⅝	Fed Mot Truck	4¾							
11½	Fed Screw Works	5¼							
6	Fed Wat Svc A	2¾							
43¾	Federat D Strs (2)	26¾							2
45⅝	Fid P Fire Ins (1.60a)	33							3
41⅜	Firestone T & R (1½g)	27							2
52¼	First Nat Strs (2½)	38½							3
46¼	Flintkote (1)	22							2
96½	Flintkote pf	44							4
58½	Florence Stove (1½g)	37							3
97⅞	Follansbee Bros. *	35⅝							
58	Food Machin (2½a)	40½							4
98	Food Mach pf (4½) †	94½	94½	94½	94½	— ¾	94½	95	40
54½	Foster Wheeler	26¼	26⅜	26⅛	26⅛	+ ¾	26	27	700
18⅜	Francisco Sugar	6¾	6¾	6¾	6¾	— ½	6¼	7¼	100

Pompton Lakes Downs Clearwater High Schoo

Special to the Herald Tribune

PATERSON, N. J., Sept. 20.—The Pompton Lakes High Scho eleven scored its nineteenth straigl triumph, defeating an intersection rival, Clearwater High, of Florid 13 to 7, at Hinchcliffe Stadium t night. The line-up:

Pos	Pompton Lakes (13)	Clearwater (
L. E.	Geffken	Re
L. T.	Van Beusichem	Mi
L. G.	McGoldrick	Jor
C.	Erickson	Macl
R. G.	Mangus	Blant
R. T.	Rainey	Wap
R. E.	Stagg	Merr
Q. B.	Redinger	All
L. H.	Cooper	Strar
R. H.	Leffel	Harc
F. B.	Frederick	McMull

SCORE BY PERIODS

Pompton Lakes	0	6	7	0	0—
Clearwater	0	0	0	7	7—

Touchdowns — Pompton Lakes: Sta Cooper; Clearwater: Merritt.
Points after touchdown — Pompton Lak Erickson; Clearwater: Merritt.
Referee — Gray, Villanova. Umpire — Lo raico, St. Peter's. Linesmen — Lynch, Peter's. Time of periods—Twelve minutes.

CITY WEATHER RECORDS

Official Temperatures; Humidity From 8 A. M. to 9 P. M.
(Daylight Saving Time)

	Tem.	Hu.		Tem.	H
12 Mid.	55	..	12 Noon	61	
1 A. M.	53	..	1 P. M.	64	
2 A. M.	52	..	2 P. M.	65	
3 A. M.	52	..	3 P. M.	67	
4 A. M.	51	..	4 P. M.	67	
5 A. M.	51	.	5 P. M.	66	
6 A. M.	50	.	6 P. M.	65	
7 A. M.	50	.	7 P. M.	63	
8 A. M.	50	57	8 P. M.	62	
9 A. M.	56	53	9 P. M.	61	
10 A. M.	58	57	10 P. M.	61	
11 A. M.	60	43	11 P. M.	60	

Linotype
FIGURES

The following pages present a complete showing of Linotype Figures. They are grouped under various classifications and arranged by point size. Within the point size they are shown in order of set-width size, alphabetically. The sequence of classifications is:

	Point Size Range
One-Letter, Roman	5 to 14
One-Letter, *Italic*	10 to 14
Two-Letter, Roman *with Italic*	4 to 24
Two-Letter, Roman with Bold	4 to 24
One-Letter Display, Roman	16 to 60
One-Letter Display, *Italic*	18 to 36
*Regular Advertising Figures, Roman *and Italic*	16 to 30
*Special Advertising Figures	30 to 48

	Point Size Range
Superior Figures:	
One-Letter Display	18 to 48
*Regular Advertising Figures	18 and 24
Decimal Figures	6 to 10
Small Cap Figures	6 to 12
Cancelled Figures	8 and 11
Vertical Slug Figures	6 to 12

*These figures are arranged to base together all sizes on a given famdu, with the famdus in alphabetical order.

For ready interpretation of the set-width sizes, consult the following table which shows the largest figures that may be accommodated in the various magazines.

MAIN MAGAZINE:	Largest Figure
90-Channel, regular channels	.1107
90-Channel, ad. figure channels	.166
72-Channel	.2075
Wide 72-Channel	.249

AUXILIARY MAGAZINE:	Largest Figure
28-Channel	.218
34-Channel, left side	.249
34-Channel, right side	.221
Wide 34-Channel, left side	.315
Wide 34-Channel, right side	.311

Unless specifically stated otherwise, all figures are to be considered as being on the standard alignment of their point size.

TRADE LINOTYPE MARK

Mergenthaler Linotype Company, Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS, CANADIAN LINOTYPE, LIMITED, TORONTO, REPRESENTATIVES IN THE PRINCIPAL CITIES OF THE WORLD

ONE-LETTER, ROMAN–5 to 14 Point

5 Point

No. 18 (5△1) Size, .035
1234567890
1234567890 Special No. 1. Size, .046

*No. 10 (5△8) Special No. 4. Size, .0415
1234567890

No. 18 (5△1) Size, .046
1234567890 Special No. 1

*GOTHIC No. 9 (5△10) Size, .0692
1234567890

*SPECIAL GOTHIC No. 9 (5△6) Size, .0692
(6 Point Alignment)
1234567890
1 Special No. 1

5½ Point

No. 2 (5½△5) Size, .0385
1234567890

No. 3 (5½△7) Size, .0385
1234567890

CLARENDON No. 1 (5½△11) Size, .046
1234567890

No. 1 (5½△1) Size, .046
1234567890

BOLD FACE No. 1 (5½△9) Size, .063
1234567890

*SPECIAL GOTHIC No. 9 (5½△38) Size, .083
(Special Alignment)
1234567890

6 Point

GOTHIC CONDENSED No. 2 (6△53) Size, .0415
1234567890

No. 2 (6△21) Size, .042
1234567890

No. 3 (6△5) Size, .042
1234567890

No. 12 (6△15) Size, .042
1234567890

GOTHIC CONDENSED No. 4 (6△97) Size, .0484
1234567890

GOTHIC No. 3 (6△59) Size, .0484
1234567890 Special No. 1

CLARENDON No. 1 (6△19) Size, .050
1234567890

GOTHIC No. 3 (6△59) Size, .050
1234567890
Special No. 1. Size, .0484
1234567890

No. 1 (6△1) Size, .050
1234567890
Special No. 1. Size, .056
1234567890

BOLD FACE No. 1 (6△57) Size, .056
1234567890

No. 1 (6△1) Size, .056
1234567890 Special No. 1

GOTHIC No. 16 (6△125) Size, .0692
1234567890

BOLD FACE No. 3 (6△45) Size, .070
1234567890
2 **7** Special No. 1

ROYAL GOTHIC (6△29) Size, .077
(7 Point Alignment)
1234567890

*ROYAL GOTHIC (6△226) Size, .077
(7 Point Alignment)
1234567890
4 Special No. 1

*SPECIAL GOTHIC No. 9 (6△116) Size, .083
(Special Alignment)
1234567890

6½ Point

IONIC No. 5
(6½△6) Size, .0553. Special No. 5
1234567890

7 Point

No. 2 (7△21) Size, .049
1234567890

GOTHIC CONDENSED No. 1 (7△43) Size, .0553
(Special Alignment). Casts on 5½ point body.
1234567890

GOTHIC No. 4 (7△15) Size, .056
1234567890

*GOTHIC No. 4 (7△60) Size, .056
1234567890

No. 1 (7△1) Size, .059
1234567890

GOTHIC No. 2 (7△13) Size, .063
1234567890

DORIC No. 1 (7△23) Size, .077
1234567890

BOLD FACE No. 1 (7△31) Size, .084
1234567890

BOLD FACE No. 3 (7△27) Size, .084
1234567890

*BOLD FACE No. 3 (7△52) Size, .084
123456789)

8 Point

GOTHIC CONDENSED No. 2 (8△39) Size, .0484
1234567890
1234567890 Special No. 1, 10 pt. Alignment

RUSSIAN CHURCH (8△101) Size, .0484
1234567890

LINO TEXT (8△151) Size, .0553
1234567890

TITLE No. 1 (8△29) Size, .056
1234567890
1234567890

CLARENDON No. 1 (8△25) Size, .059
(High Alignment)
1234567890

CLARENDON No. 1 (8△91) Size, .059
1234567890

GOTHIC No. 3 (8△41) Size, .059
(High Alignment)
1234567890

No. 1 (8△1) Size, .059. (High Alignment)
1234567890

BOLD FACE No. 6 (8△105) Size, .0622
1234567890

GOTHIC CONDENSED No. 1 (8△69) Size, .0622
1234567890

*GOTHIC No. 8 (8△130) Size, .0692
1234567890

PABST EXTRA BOLD (8△392) Size, .0692
1234567890

REMINGTON TYPEWRITER with Underscore
(8△32) Size, .0692
1234567890
1234567890

BOLD FACE No. 1 (8△131) Size, .070
(High Alignment)
1234567890 Special No. 1

IONIC No. 1 (8△85) Size, .070
1234567890

*ANTIQUE BLACK No. 1 (8△314) Size, .0742
1234567890

GOTHIC No. 16 (8△159) Size, .083
1234567890

*GOTHIC No. 16 (8△260) Size, .083
1234567890

GOTHIC No. 41 (8△157) Size, .083
1234567890

CELTIC No. 1 (8△59) Size, .084
1234567890

BOLD FACE No. 9 (8△133) Size, .0899
1234567890

ROYAL GOTHIC (8△49) Size, .091.
(9 Point Alignment)
1234567890

9 Point

*BOLD FACE No. 1 (9△74) Size, .083
1234567890

10 Point

GOTHIC CONDENSED No. 2 (10△41) Size, .0553
1234567890

CASLON TEXT (10△91) Size, .0692
1234567890

GOTHIC No. 38 (10△115) Size, .0692
1234567890

LINO TEXT (10△125) Size, .0692
1234567890

NARCISS (10△123)
Size, Figure 1, .0553; 2 to 0, .0692
1234567890

CLARENDON No. 1 (10△25) Size, .070
1234567890

**Indicates Duplicate Character*

10 Point, *continued*

GERMAN No. 2 (10△19) Size, .070
1234567890

CONDENSED OUTLINE (10△101) Size, .0761
1234567890

BOLD FACE No. 6 (10△[illegible])
1234567890

CHELTENHAM BOLD (10△61) Size, .083
1234567890

GOTHIC CONDENSED No. 1 (10△69) Size, .083
1234567890

*PABST EXTRA BOLD (10△320) Size, .083
1234567890 Special No. 1

REMINGTON TYPEWRITER with Underscore (10△272) Size, .083
1234567890
1234567890

UNDERWOOD TYPEWRITER with Underscore (10△270) Size, .0833
1234567890
1234567890

UNDERWOOD TYPEWRITER No. 4 with Underscore (10△394) Size, .0833
1234567890
1234567890

GOTHIC No. 3 (10△43) Size, .084
1234567890

*ANTIQUE BLACK No. 1 (10△282) Size, .089
1234567890

DORIC No. 1 (10△63) Size, .091
1234567890

GOTHIC No. 16 (10△139) Size, .0968
1234567890

*GOTHIC No. 16 (10△224) Size, .0968
1234567890

GOTHIC No. 41 (10△143) Size, .0968
1234567890

*POSTER BODONI (10△326) Size, .0968
1234567890 Special No. 1

BOLD FACE No. 3 (10△75) Size, .098
1234567890

*BOLD FACE No. 3 (10△94) Size, .098
1234567890

TWO LINE No. 18 (10△67) Size, .098
1234567890

11 Point

RUSSIAN CHURCH (11△45) Size, .0692
1234567890

GOTHIC CONDENSED No. 1 (11△17) Size, .084
1234567890

TWO LINE (11△23) Size, .0965
1234567890

DORIC No. 2 (11△19) Size, .098
1234567890

BOLD FACE No. 3 (11△31) Size, .105
1234567890

*BOLD FACE No. 3 (11△40) Size, .105
1234567890

12 Point

DeVINNE EXTRA CONDENSED (12△73) Size, .0553
1234567890

CHELTENHAM BOLD EXTRA CONDENSED (12△77) Size, .0692
1234567890

GOTHIC CONDENSED No. 2 (12△17) Size, .0692
1234567890

DeVINNE CONDENSED (12△21) Size, .083
1234567890

*GOTHIC No. 13 (12△436) Size, .083 (Casts on 10 point body)
1234567890

GOTHIC No. 18 (12△65) Size, Figure 1, .0553; 2 to 0, .083
1234567890
(Also Special No. 1 Figure 1, .083)

GOTHIC No. 38 (12△129) Size, .083
1234567890

LINO TEXT (12△109) Size, .083
1234567890

NARCISS (12△127) Size, Figure 1, .0692; 2 to 0, .083
1234567890

ROMAN BOLD CONDENSED (12△67) Size, .083
1234567890

ANTIQUE CONDENSED (12△51) Size, .084
1234567890

CASLON TEXT (12△29) Size, .084
1234567890

CLARENDON No. 1 (12△5) Size, .084
1234567890

CONDENSED TITLE No. 1 (12△7) Size, .084
1234567890

CONDENSED TITLE No. 2 (12△11) Size, .084
1234567890

CONDENSED OUTLINE (12△69) Size, .0899
1234567890

CHELTENHAM BOLD (12△27) Size, .091
1234567890

GOTHIC CONDENSED No. 1 (12△13) Size, .091
1234567890

BOLD FACE No. 6 (12△75) Size, .0968
1234567890

*BOLD FACE No. 7 (12△180) Size, .0968
1234567890

GOTHIC CONDENSED OUTLINE (12△125) Size: Figure 4, .1176; Balance, .0968 (15 Point Alignment)
1234567890

*PABST EXTRA BOLD (12△292) Size, .0968
1234567890 Special No. 1

REMINGTON TYPEWRITER with Underscore (12△202) Size, .0968
1234567890
1234567890

REMINGTON TYPEWRITER No. 4 with Underscore (12△370) Size, .100
1234567890
1234567890

STENOGRAF TYPEWRITER (12△37) Size, .100
1234567890

UNDERWOOD TYPEWRITER with Underscore (12△200) Size, .100
1234567890
1234567890

UNDERWOOD TYPEWRITER No. 2 with Underscore (12△264) Size, .100
1234567890
1234567890

*GOTHIC No. 15 (12△238) Size, .1107
1234567890

GOTHIC No. 16 (12△163) Size, .1107
1234567890

*GOTHIC No. 16 (12△158) Size, .1107
1234567890

GOTHIC No. 41 (12△167) Size, .1107
1234567890

LINING GOTHIC No. 1 (12△55) Size, .1107
1234567890

*POSTER BODONI (12△298) Size, .1107
1234567890 Special No. 1

BOLD FACE No. 1 (12△25) Size, .112
1234567890

BOLD FACE No. 3 (12△53) Size, .112
1234567890

*BOLD FACE No. 3 (12△62) Size, .112
1234567890

TWO LINE (12△39) Size, .1176
1234567890

**Indicates Duplicate Character*

14 Point

DeVINNE EXTRA CONDENSED (14△31) Size, .070
1234567890

CHELTENHAM BOLD EXTRA COND. (14△43) Size, .083
1234567890

GOTHIC CONDENSED No. 2 (14△3) Size, .083
1234567890
| Special No. 1

LINO TEXT (14△95) Size, .083 (13 Point Alignment)
1234567890

ANTIQUE CONDENSED (14△29) Size, .0968
1234567890

BASKERVILLE CONDENSED (14△1) Size, .0968
1234567890

CASLON BOLD CONDENSED (14△117) Size, .0968
1234567890

CENTURY BOLD (14△7) Size, .0968
1234567890

CHELTENHAM BOLD CONDENSED (14△39) Size, .0968
1234567890

GOTHIC CONDENSED No. 1 (14△5) Size, .0968
1234567890

GOTHIC No. 13 (14△61) Size, .0968
1234567890

GOTHIC No. 18 (14△33) Size, Figure 1, .0624; 2 to 0, .0968
1234567890

MEMPHIS BOLD (14△129) Size, .0968
1234567890
7 Special No. 15

NARCISS (14△85) Size, Figure 1, .083; 2 to 0, .0968
1234567890

BOLD FACE No. 6 (14△65) Size, .1107
1234567890

GOTHIC No. 16 (14△119) Size, .1107
1234567890

*GOTHIC No. 16 (14△92) Size, .1107
1234567890

GOTHIC No. 38 (14△87) Size, .1107 (15 Point Alignment)
1234567890
Special No. 1, Figure 1, .083; 2 to 0, .166
1234567890

GOTHIC No. 41 (14△121) Size, .1107
1234567890

GOTHIC RELIEF (14△77) Size, .1107
1234567890

MID GOTHIC (14△11) Size, .1107
1234567890

*POSTER BODONI (14△174) Size, .1107
1234567890 Special No. 1

CHELTENHAM BOLD (14△13) Size, .1176
1234567890

*BOLD FACE No. 3 (14△16) Size, .1383
1234567890

GOTHIC No. 16 (14△9) Size, .1383
1234567890

GOTHIC No. 38 (14△87) Special No. 1: Figure 1, .083; 2 to 0, .166 (15 Point Alignment)
1234567890

One-Letter, Italic 10 to 14 Point

10 Point

CARD ITALIC (10△131) Size: Figure 1, .0484; 2 to 0, .0761
1234567890

LAW ITALIC (10△49) Size, .084
1234567890

12 Point

CARD ITALIC (12△141) Size: Figure 1, .0484; 2 to 0, .083
1234567890

LAW ITALIC (12△33) Size, .098
1234567890

14 Point

CARD ITALIC (14△97) Size: Figure 1, .0553; 2 to 0, .0968
1234567890

**Indicates Duplicate Character*

TWO-LETTER, ROMAN *with* ITALIC–4 to 24 Point

4 Point

CENTURY EXPANDED with Italic (4△4) Size, .0484
1234567890
1234567890

5 Point

CASLON No. 3 with ITALIC [illegible] 0415
1234567890
1234567890
1234567890
1234567890

IONIC No. 5 with ITALIC (5△26) Size, .0415
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (5△30) Size, .0415
1234567890
1234567890
1234567890
1234567890

CASLON BOLD with ITALIC (5△38) Size, .046
1234567890
1234567890

No. 10 with ITALIC (5△8) Size, .0484
1234567890
1234567890

5½ Point

EXCELSIOR with ITALIC (5½△50) Size, 046
1234567890
1234567890
1234567890 Special No. 2. Size, .050
1234567890

IONIC No. 5 with ITALIC (5½△44) Size, .046
1234567890
1234567890
1234567890 Special No. 2. Size, .050
1234567890

No. 1 with ITALIC (5½△4) Size, .046
1234567890 Special No. 1
1234567890

No. 2 with ITALIC (5½△22) Size, .0484
1234567890
1234567890

EXCELSIOR with ITALIC (5½△50) Size, 050
1234567890 Special No. 2
1234567890

IONIC No. 5 with ITALIC (5½△44) Size, .050
1234567890 Special No. 2
1234567890

No. 1 with ITALIC (5½△4) Size, .050
1234567890
1234567890
1234567890 Special No. 1. Size, .046
1234567890

No. 4 with ITALIC (5½△18) Size, .0553
1234567890
1234567890

BOLD FACE No. 1 with ITALIC (5½△6) Size, .063
1234567890
1234567890

6 Point

BODONI with ITALIC (6△158) Size, .0415
1234567890
1234567890

BODONI BOOK with ITALIC (6△192) Size, .0415
1234567890
1234567890

CENTURY EXPANDED with ITALIC (6△42) Size, .0415
1234567890 Special No. 2
1234567890

GARAMOND with ITALIC (6△274) Size, .0415
1234567890
1234567890
5 Special No. 2
5
1234567890
1234567890
5 Special No. 1
5

GRANJON with ITALIC (6△372) Size, .0415
1234567890
1234567890
1234567890
1234567890

No. 21 with ITALIC (6△150) Size, .0415
1234567890
1234567890
1234567890 Special No. 3. Size, .0484
1234567890

OLD STYLE No. 3 with ITALIC (6△102) Size, .0415
1234567890
1234567890
1234567890
1234567890

ORIGINAL OLD STYLE with ITALIC (6△86) Size, .0415
1234567890
1234567890
1234567890
1234567890

No. 2 with ITALIC (6△4) Size, .042
1234567890 Special No. 1
1234567890

No. 28 with ITALIC (6△34) Size, .0445
1234567890
1234567890

RUSSIAN No. 8 with ITALIC (6△58) Size, .0445
1234567890
1234567890

ANTIQUE No. 1 with ITALIC (6△98) Size, .0484
1234567890
1234567890
1234567890
1234567890

CASLON BOLD with ITALIC (6△410) Size, .0484
1234567890
1234567890

CASLON No. 2 with ITALIC (6△202) Size, .0484
1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (6△160) Size, .0484
1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (6△224) Size, .0484
1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with ITALIC (6△42) Size, .0484
1234567890
1234567890
1234567890 Special No. 2. Size, .0415
1234567890

CHELTENHAM BOLD COND. with ITALIC (6△232) Size, .0484
1234567890
1234567890

CLASSIC with ITALIC (6△20) Size, .0484
1234567890
1234567890

CLOISTER with ITALIC (6△280) Size, .0484
1234567890
1234567890
1234567890
1234567890

ELZEVIR No. 3 with ITALIC (6△220) Size, .0484
1234567890
1234567890
1234567890
1234567890

EXCELSIOR with ITALIC (6△320) Size, .0484
1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (6△228) Size, .0484
1234567890
1234567890
1234567890
1234567890

GARAMOND BOLD with ITALIC (6△286) Size, .0484
1234567890
1234567890
1234567890
1234567890

IONIC No. 5 with ITALIC (6△302) Size, .0484
1234567890
1234567890

MEMPHIS BOLD with ITALIC (6△364) Size, .0484
1234567890
1234567890

MEMPHIS LIGHT with ITALIC (6△368) Size, .0484
1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (6△326) Size, .0484
1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (6△392) Size, .0484
1234567890
1234567890

No. 1 with ITALIC (6△2) Size, .0484
1234567890 Special No. 2
1234567890

No. 21 with ITALIC (6△150) Size, .0484
1234567890 Special No. 3
1234567890

OLD STYLE No. 7 with ITALIC (6△194) Size, .0484
1234567890
1234567890
1234567890
1234567890

SCOTCH with ITALIC (6△96) Size, .0484
1234567890
1234567890

TEXTYPE with ITALIC (6△304) Size, .0484
1234567890
1234567890

No. 1 with ITALIC (6△2) Size, .050
1234567890 Special No. 1
1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

6 Point, *continued*

No. 2 with ITALIC (6△4) Size, .050
1234567890 Special No. 1
1234567890

No. 12 with ITALIC (6△22) Size, .050
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (6△8) Size, .050
1234567890
1234567890
1234567890
1234567890

No. 16 with ITALIC (6△62) Size, .0519
1234567890
1234567890

BENEDICTINE with ITALIC (6△244) Size, .0553
1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (6△250) Size, .0553
1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (6△156) Size, .0553
1234567890
1234567890

BOOKMAN with ITALIC (6△394) Size, .0553
1234567890
1234567890

CHELTENHAM BOLD with ITALIC (6△162) Size, .0553
1234567890
1234567890

CLOISTER BOLD with ITALIC (6△268) Size, .0553
1234567890
1234567890

DeVINNE with ITALIC (6△24) Size, .0553
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (6△396) Size, .0553
1234567890
1234567890

GARAMOND No. 3 with ITALIC (6△398) Size, .0553
1234567890
1234567890

METROBLACK No. 2 with ITALIC (6△434) Size, .0553
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD ITALIC (6△182) Size, .0553
1234567890
1234567890
1234567890
1234567890

OPTICON with ITALIC (6△424) Size, .0553
1234567890
1234567890

PARAGON with ITALIC (6△390) Size, .0553
1234567890
1234567890

No. 1 with ITALIC (6△2) Size, .056
1234567890
1234567890
1234567890 Special No. 1. Size, .050
1234567890
1234567890 Special No. 2. Size, .0484
1234567890

No. 2 with ITALIC (6△4) Size, .056
1234567890
1234567890
1234567890 Special No. 1. Size, .050
1234567890
1234567890 Special No. 2. Size, .042
1234567890

No. 3 with ITALIC (6△10) Size, .056
1234567890
1234567890

6½ Point

IONIC No. 5 with ITALIC (6½△6) Size, .0553
1234567890
1234567890

6¾ Point

IONIC No. 5 with ITALIC (6¾△4) Size, .0553 (7 Point Alignment)
1234567890
1234567890

7 Point

BODONI with ITALIC (7△92) Size, .0484
1234567890
1234567890

BODONI BOOK with ITALIC (7△94) Size, .0484
1234567890
1234567890

CASLON No. 137 with ITALIC (7△168) Size, .0484
1234567890
1234567890
1234567890
1234567890

No. 21 with ITALIC (7△66) Size, .0484
1234567890 Special No. 1
1234567890

TEXTYPE with ITALIC (7△132) Size, .0484
1234567890
1234567890

No. 21 with ITALIC (7△66) Size, .049
1234567890 Special No. 2
1234567890

BASKERVILLE with ITALIC (7△184) Size, .050 (6 Point Alignment)
1234567890
1234567890
1234567890
1234567890

No. 24 with ITALIC (7△26) Size, .0519
1234567890
1234567890

No. 28 with ITALIC (7△18) Size, .0519
1234567890
1234567890

CASLON No. 3 with ITALIC (7△154) Size, .0553
1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with ITALIC (7△88) Size, .0553
1234567890
1234567890

ELECTRA with ITALIC (7△182) Size: Figure 1, .0415; 2 to 0, .0553
1234567890
1234567890
1234567890 (Casts on 8 Point Body)
1234567890

EXCELSIOR No. 1 with ITALIC (7△140) Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with ITALIC (7△142) Size, .0553
1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (7△98) Size, .0553
1234567890
1234567890
1234567890
1234567890

IONIC No. 5 with ITALIC (7△126) Size, .0553
1234567890
1234567890

No. 2 with ITALIC (7△46) Size, .0553
1234567890
1234567890

No. 21 with ITALIC (7△66) Size, .0553
1234567890
1234567890
1234567890 Special No. 1. Size, .0484
1234567890
1234567890 Special No. 2. Size, .049
1234567890

No. 21B with ITALIC (7△152) Size, .0553
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (7△96) Size, .0553
1234567890
1234567890
1234567890
1234567890

CASLON with ITALIC (7△8) Size, .056
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (7△14) Size, .056
1234567890
1234567890
1234567890
1234567890

BOOKMAN with ITALIC (7△170) Size, .059
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (7△174) Size, .059
1234567890
1234567890

GARAMOND No. 3 with ITALIC (7△172) Size, .059
1234567890
1234567890

No. 1 with ITALIC (7△4) Size, .059
1234567890
1234567890

PARAGON with ITALIC (7△164) Size, .059
1234567890
1234567890

No. 16 with ITALIC (7△6) Size, .0593
1234567890
1234567890

BENEDICTINE with ITALIC (7△104) Size, .0622
1234567890
1234567890
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

7 Point, *continued*

BENEDICTINE BOOK with ITALIC (7△110) Size, .0622

1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (7△176) Size, .0622

1234567890
1234567890

BOLD FACE No. 1 with ITALIC (7△12) Size, .077

1234567890
1234567890

7½ Point

EXCELSIOR with ITALIC (7½△8) Size, .0622

1234567890
1234567890

IONIC No. 5 with ITALIC (7½△4) Size, .0622 (8 Point Alignment)

1234567890
1234567890

OPTICON with ITALIC (7½△16) Size, .0622

1234567890
1234567890

PARAGON with ITALIC (7½△20) Size, .0622

1234567890
1234567890

8 Point

BASKERVILLE with ITALIC (8△420) Size, .0553 (7 Point Alignment)

1234567890
1234567890
1234567890
1234567890

BODONI with ITALIC (8△262) Size, .0553

1234567890
1234567890

1234567890 Special No. 3. Size, .0593
1234567890

BODONI BOOK with ITALIC (8△280) Size, .0553

1234567890
1234567890

1234567890 Special No. 3. Size, .0593
1234567890

CAMBRIDGE with ITALIC (8△22) Size, .0553

1234567890
1234567890

CASLON No. 2 with ITALIC (8△298) Size, .0553

1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (8△208) Size, .0553

1234567890
1234567890

1234567890
1234567890

CASLON No. 137 with ITALIC (8△466) Size, .0553

1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (8△312) Size, .0553

1234567890
1234567890

1234567890
1234567890
345 7 9
345 7 9

CENTURY BOLD with ITALIC (8△308) Size, .0553

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC (8△176) Size, .0553

1234567890
1234567890

CLOISTER with ITALIC (8△378) Size, .0553

1234567890
1234567890
1234567890
1234567890

ELZEVIR with ITALIC (8△182) Size, .0553

1234567890
1234567890

ELZEVIR No. 3 with ITALIC (8△306) Size, .0553

1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (8△446) Size, .0553 (7 Point Alignment)

1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (8△372) Size, .0553

1234567890
1234567890
5 Special No. 2
5
1234567890
1234567890
5 Special No. 1
5

GRANJON with ITALIC (8△386) Size, .0553

1234567890
1234567890
1234567890
1234567890

JANSON with ITALIC (8△436) Size, .0553

1234567890
1234567890

1234567890 (Cast as 9 Point Font.
1234567890
(Also Special No. 1 Figure 1, .0415)

MEMPHIS BOLD with ITALIC (8△448) Size, .0553

1234567890
1234567890

MEMPHIS LIGHT with ITALIC (8△450) Size, .0553

1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (8△456) Size, .0553

1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (8∠494) Size, .0553

1234567890
1234567890

No. 2 with ITALIC (8∠252) Size, .0553

1234567890 Special No. 1
1234567890

No. 21 with ITALIC (8△214) Size, .0553

1234567890
1234567890

1234567890 Special No. 3
1234567890

OLD ROMAN with ITALIC (8∠220) Size, .0553

1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 ITALIC (8△152) Size, .0553

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD ITALIC (8△284) Size, .0553

1234567890
1234567890

OLD STYLE No. 3 with ITALIC (8△116) Size, .0553

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (8△212) Size, .0553

1234567890
1234567890
1234567890
1234567890

1234567890 Special No. 1
1234567890

ORIGINAL OLD STYLE with ITALIC (8△138) Size, .0553

1234567890
1234567890
1234567890
1234567890

SCOTCH No. 2 with ITALIC (8△416) Size, .0553

1234567890
1234567890

1234567890 Special No. 1. Size, .056
1234567890

TEXTYPE with ITALIC (8∠396) Size, .0553

1234567890
1234567890

1234567890 Special No. 3. Size, .059
1234567890

CASLON with ITALIC (8∠24) Size, .056

1234567890
1234567890
1234567890
1234567890

CHELTENHAM with ITALIC (8△12) Size, .056

1234567890
1234567890

Linotype fractions for the above figures are shown on the fraction section immediately following.

8 Point, *continued*

OLD STYLE No. 1 with ITALIC (8△30) Size, .056

1234567890
1234567890
1234567890
1234567890

SCOTCH with ITALIC (8△42) Size, .056
(High Alignment)

1234567890
1234567890

SCOTCH with ITALIC (8△82) Size, .056

1234567890
1234567890

SCOTCH No. 2 with ITALIC (8△416) Size, .056

1234567890 Special No. 1
1234567890

DeVINNE with ITALIC (8△18) Size, .059
(High Alignment)

1234567890
1234567890

DeVINNE with ITALIC (8△118) Size, .059

1234567890
1234567890

No. 1 with ITALIC (8△10) Size, .059
(High Alignment)

1234567890
1234567890

No. 1 with ITALIC (8△98) Size, .059

1234567890
1234567890

No. 2 with ITALIC (8△2) Size, .059
(High Alignment)

1234567890
1234567890

No. 2 with ITALIC (8△252) Size, .059

1234567890
1234567890
1234567890 Special No. 1. Size, .0553
1234567890

No. 4 with ITALIC (8△14) Size, .059
(High Alignment)

1234567890
1234567890

No. 16 with ITALIC (8△54) Size, .059

1234567890 Special No. 5
1234567890

No. 19 with ITALIC (8△38) Size, .059
(High Alignment)

1234567890
1234567890

TEXTYPE with ITALIC (8△396) Size, .059

1234567890 Special No. 3
1234567890

BODONI with ITALIC (8△262) Size, .0593

1234567890 Special No. 3
1234567890

BODONI BOOK with ITALIC (8△280) Size, .0593

1234567890 Special No. 3
1234567890

No. 24 with ITALIC (8△100) Size, .0593

1234567890
1234567890

No. 28 with ITALIC (8△48) Size, .0593

1234567890
1234567890

RUSSIAN CONDENSED No. 2 with ITALIC (8△96) Size, .0593

1234567890
1234567890

RUSSIAN No. 11 with ITALIC (8△110) Size, .0593

1234567890
1234567890

ANTIQUE No. 1 with ITALIC (8△114) Size, .0622

1234567890
1234567890
1234567890
1234567890

BOOKMAN with ITALIC (8△470) Size, .0622

1234567890
1234567890

CLASSIC with ITALIC (8△28) Size, .0622

1234567890
1234567890

CLOISTER BOLD with ITALIC (8△370) Size, .0622

1234567890
1234567890

ELECTRA with ITALIC (8△484)
Size: Figure 1, .0484; 2 to 0, .0622

1234567890
1234567890
(Also Special No. 1 Figure 1, .0622)
1234567890 (Casts on 9 point body)
1234567890
(Also Special No. 1 Figure 1, .0622)

EXCELSIOR No. 1 with ITALIC (8△432) Size, .0622

1234567890
1234567890

EXCELSIOR No. 2 with ITALIC (8△444) Size, .0622

1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (8△316) Size, .0622

1234567890
1234567890
1234567890
1234567890

GARAMOND BOLD with ITALIC (8△380) Size, .0622

1234567890
1234567890
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (8△476) Size, .0622

1234567890
1234567890

GARAMOND No. 3 with ITALIC (8△478) Size, .0622

1234567890
1234567890

IONIC No. 5 with ITALIC (8△384) Size, .0622

1234567890
1234567890

PARAGON with ITALIC (8△464) Size, .0622

1234567890
1234567890

CENTURY EXPANDED with ITALIC (8△26) Size, .063

1234567890
1234567890

No. 16 with ITALIC (8△54) Size, .0667

1234567890
1234567890
1234567890 Special No. 5. Size, .059
1234567890

BENEDICTINE with ITALIC (8△274) Size, .0692

1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOLD with ITALIC (8△364) Size, .0692

1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (8△360) Size, .0692

1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (8△222) Size, .0692

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (8△60) Size, .0692

1234567890
1234567890

METROBLACK No. 2 with ITALIC (8△512) Size, .0692

1234567890
1234567890

METROLITE No. 2 with ITALIC (8△516) Size, .0692

1234567890
1234567890

OPTICON with ITALIC (8△496) Size, .0692

1234567890
1234567890

TITLE No. 2 with ITALIC (8△44) Size, .070

1234567890
1234567890
1234567890
1234567890
1234567890 Special No. 1
1234567890

MEMPHIS EXTRA BOLD with ITALIC (8△506) Size, .0761

1234567890
1234567890

POSTER BODONI with ITALIC (8△412) Size, .083

1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

9 Point

GRANJON with ITALIC (9△142) Size, .056
1234567890
1234567890

1234567890
1234567890

1234567890 [illegible]
1234567890

BASKERVILLE with ITALIC (9△128) Size, .0622 (8 Point Alignment)
1234567890
1234567890
1234567890
1234567890

BODONI BOOK with ITALIC (9△104) Size, .0622
1234567890
1234567890

CASLON with ITALIC (9△18) Size, .0622
1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (9△130) Size, .0622
1234567890
1234567890
1234567890
1234567890

CASLON No. 137 with ITALIC (9△144) Size, .0622
1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (9△82) Size, .0622
1234567890
1234567890

1234567890
1234567890
3 4 5 7 9 [illegible]
3 4 5 7 9

CHELTENHAM with ITALIC (9△46) Size, .0622
1234567890
1234567890

ELZEVIR No. 3 with ITALIC (9△78) Size, .0622
1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (9△102) Size, .0622
1234567890
1234567890
5 Special No. 2
5

1234567890
1234567890
5 Special No. 1
5

GRANJON with ITALIC (9△142) Size, .0622
1234567890 Special No. 1
1234567890

MEMPHIS BOLD with ITALIC [illegible]
1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (9△146) [illegible]
1234567890
1234567890

No. 1 with ITALIC (9△44) Size, .0622
1234567890
1234567890

No. 21 with ITALIC (9△60) Size, .0622
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (9△62) Size, .0622
1234567890
1234567890
1234567890
1234567890

SCOTCH No. 2 with ITALIC (9△126) Size, .0622
1234567890
1234567890
2345 Special No. 1
2345

TEXTYPE with ITALIC (9△122) Size, .0622
1234567890
1234567890

DeVINNE with ITALIC (9△4) Size, .063
1234567890
1234567890

No. 13 with ITALIC (9△28) Size, .063
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (9△2) Size, .063
1234567890
1234567890
1234567890
1234567890

No. 28 with ITALIC (9△32) Size, .0667
1234567890
1234567890

ANTIQUE No. 1 with ITALIC (9△132) Size, .0692
1234567890
1234567890
1234567890
1234567890

BOOKMAN with ITALIC (9△150) Size, .0692
1234567890
1234567890

CENTURY EXPANDED with ITALIC (9△58) Size, .0692
1234567890
1234567890

ELECTRA with ITALIC (9△160) Size: Figure 1, .0553; 2 to 0, .0692
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

1234567890 [illegible]
1234567890
(Also Special No. 1 Figure 1, .0692)

EXCELSIOR with ITALIC (9△134) Size, .0692
1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (9△84) Size, .0692
1234567890
1234567890
1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (9△154) Size, .0692
1234567890
1234567890

GARAMOND No. 3 with ITALIC (9△152) Size, .0692
1234567890
1234567890

IONIC No. 5 with ITALIC (9△116) Size, .0692
1234567890
1234567890

PARAGON with ITALIC (9△156) Size, .0692
1234567890
1234567890

No. 16 with ITALIC (9△12) Size, .0742
1234567890
1234567890

BENEDICTINE with ITALIC (9△90) Size, .0761
1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (9△94) Size, .0761
1234567890
1234567890
1234567890
1234567890

10 Point

CLOISTER with ITALIC (10△312) Size, .0622
1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (10△408) Size, .0622 (9 Point Alignment)
1234567890
1234567890
1234567890
1234567890

GRANJON with ITALIC (10△318) Size, .0622
1234567890
1234567890
1234567890
1234567890

No. 14 with ITALIC (10△166) Size, .0667
1234567890
1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

10 Point, *continued*

ANTIQUE No. 1 with ITALIC (10△92) Size, .0692
1234567890
1234567890
1234567890
1234567890

BASKERVILLE with ITALIC (10△378) Size, .0692
(9 Point Alignment)
1234567890
1234567890
1234567890
1234567890

BENEDICTINE with ITALIC (10△240) Size, .0692
1234567890 Special No. 1
1234567890

BODONI with ITALIC (10△218) Size, .0692
1234567890
1234567890
1234567890 Special No. 1 Size, .0742
1234567890

BODONI BOOK with ITALIC (10△250) Size, .0692
1234567890
1234567890
1234567890 Special No. 1 Size, .0742
1234567890

CAMBRIDGE with ITALIC (10△28) Size, .0692
1234567890
1234567890

CASLON No. 2 with ITALIC (10△260) Size, .0692
1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (10△180) Size, .0692
1234567890
1234567890
1234567890
1234567890

CASLON No. 137 with ITALIC (10△424) Size, .0692
1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (10△280) Size, .0692
1234567890
1234567890
1234567890
1234567890
(Casts on 9 point body)
3 4 5 7 9 Special No. 2
3 4 5 7 9

CENTURY BOLD with ITALIC (10△268) Size, .0692
1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC (10△148) Size, .0692
1234567890
1234567890

CLASSIC with ITALIC (10△22) Size, .0692
1234567890
1234567890

CLOISTER BOLD with ITALIC (10△302) Size, .0692
1234567890
1234567890

ELECTRA with ITALIC (10△422)
Size: Figure 1, .0553; 2 to 0, .0692
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)
1234567890 (Casts on 11 point body)
1234567890
(Also Special No. 1 Figure 1, .0692)

ELZEVIR with ITALIC (10△160) Size, .0692
1234567890
1234567890

ELZEVIR No. 3 with ITALIC (10△274) Size, .0692
1234567890
1234567890
1234567890
1234567890

EXCELSIOR with ITALIC (10△386) Size, .0692
1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (10△284) Size, .0692
1234567890
1234567890
1234567890
1234567890

FRENCH OLD STYLE with ITALIC (10△30) Size, .0692
1234567890
1234567890

GARAMOND with ITALIC (10△304) Size, .0692
1234567890
1234567890
5 Special No. 2
5
1234567890
1234567890
5 Special No. 1
5

GARAMOND BOLD No. 3 with ITALIC (10△436) Size, .0692
1234567890
1234567890

GARAMOND No. 3 with ITALIC (10△440) Size, .0692
1234567890
1234567890

JANSON with ITALIC (10△388) Size, .0692
1234567890
1234567890
1234567890 (Casts on 11 point body)
1234567890
(Also Special No. 1 Figure 1, .0553)

MEMPHIS BOLD with ITALIC (10△412) Size, .0692
1234567890
1234567890

MEMPHIS LIGHT with ITALIC (10△414) Size, .0692
1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (10△418) Size, .0692
1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (10△462) Size, .0692
1234567890
1234567890

No. 9 with ITALIC (10△20) Size, .0692
1234567890
1234567890

No. 21 with ITALIC (10△186) Size, .0692
1234567890
1234567890
1234567890 Special No. 1
1234567890
1234567890 Special No. 3
1234567890

OLD ROMAN with ITALIC (10△192) Size, .0692
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE ITALIC (10△128) Size, .0692
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 3 with ITALIC (10△98) Size, .0692
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (10△184) Size, .0692
1234567890
1234567890
1234567890
1234567890

ORIGINAL OLD STYLE with ITALIC (10△4) Size, .0692
1234567890
1234567890
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

10 Point, *continued*

PABST EXTRA BOLD CONDENSED with ITALIC (10△410) Size, ...

1234567890
1234567890

PABST OLD STYLE with ITALIC (10△194) Size, .0692

1234567890
1234567890

SCOTCH No. 2 with ITALIC (10△374) Size, .0692

1234567890
1234567890
1234567890 .....
1234567890

TEXTYPE with ITALIC (10△324) Size, .0692

1234567890
1234567890
1234567890 .....
1234567890

TITLE No. 7 with ITALIC (10△178) Size, .0692

1234567890
1234567890

UNILINE with ITALIC (10△104) Size, .0692

1234567890
1234567890

CASLON with ITALIC (10△8) Size, .070

1234567890
1234567890
1234567890
1234567890

DeVINNE with ITALIC (10△24) Size, .070

1234567890
1234567890

No. 1 with ITALIC (10△10) Size, .070

1234567890
1234567890

No. 6 with ITALIC (10△14) Size, .070

1234567890
1234567890

No. 13 with ITALIC (10△26) Size, .070

1234567890
1234567890

OLD STYLE No. 1 with ITALIC (10△6) Size, .070

1234567890
1234567890
1234567890
1234567890

SCOTCH with ITALIC (10△36) Size, .070

1234567890
1234567890

SCOTCH No. 2 with ITALIC (10△374) Size, .070

1234567890 .....
1234567890

TITLE No. 2 with ITALIC (10△40) Size, .070

1234567890
1234567890
1234567890
1234567890

TEXTYPE with ITALIC (10△324) Size, .074

1234567890 Special No. 3
1234567890

BODONI with ITALIC (10△218) Size, .0742

1234567890 .....
1234567890

BODONI BOOK with ITALIC (10△250) Size, .0742

1234567890 .....
1234567890

No. 16 with ITALIC (10△48) Size, .0742

1234567890
1234567890
1234567890 Special No. 1. Size, .0761
1234567890

No. 24 with ITALIC (10△42) Size, .0742

1234567890
1234567890

No. 28 with ITALIC (10△54) Size, .0742

1234567890
1234567890

RUSSIAN CONDENSED No. 2 with ITALIC (10△66) Size, .0742

1234567890
1234567890

RUSSIAN No. 11 with ITALIC (10△88) Size, .0742

1234567890
1234567890

BOOKMAN with ITALIC (10△428) Size, .0761

1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD ITALIC (10△226) Size, .0761

1234567890
1234567890

GARAMOND BOLD with ITALIC (10△314) Size, .0761

1234567890
1234567890
1234567890
1234567890

IONIC No. 5 with ITALIC (10△390) Size, .0761

1234567890
1234567890

No. 5 with ITALIC (10△2) Size, .0761

1234567890
1234567890

No. 16 with ITALIC (10△48) Size, .0761

1234567890 .....
1234567890

OPTICON with ITALIC (10△468) Size, .0761

1234567890
1234567890

PARAGON with ITALIC (10△448) Size, .0761

1234567890
1234567890

CENTURY EXPANDED with ITALIC (10△16) Size, .077

1234567890
1234567890

CHELTENHAM with ITALIC (10△18) Size, .077

1234567890
1234567890

BENEDICTINE with ITALIC (10△240) Size, .083

1234567890
1234567890
1234567890
1234567890
1234567890 .....
1234567890

BENEDICTINE BOLD with ITALIC (10△296) Size, .083

1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (10△292) Size, .083

1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (10△196) Size, .083

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (10△82) Size, .083

1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD ITALIC (10△266) Size, .083

1234567890
1234567890

METROBLACK No. 2 with ITALIC (10△476 .....

1234567890
1234567890

PABST EXTRA BOLD with ITALIC (10△320 .....

1234567890
1234567890

VULCAN BOLD with ITALIC (10△360) Size, .083

1234567890
1234567890
12 0 Special No. 1
12 0

Envelope fractions for the above figures are shown in the fraction section immediately following

10 Point, *continued*

MEMPHIS EXTRA BOLD with ITALIC (10△444) Size, .0968

1234567890
1234567890

POSTER BODONI with ITALIC (10△326) Size, .0968

1234567890
1234567890

10½ Point

OLD STYLE No. 7 with ITALIC (10½△2) Size, .0692 (10 Point Alignment)

1234567890 (Casts on 10 Point Body)
1234567890

11 Point

GRANJON with ITALIC (11△102) Size, .0622

1234567890
1234567890
1234567890
1234567890

CLOISTER with ITALIC (11△98) Size, .0657

1234567890
1234567890
1234567890
1234567890

BASKERVILLE with ITALIC (11△116) Size, .0761 (10 Point Alignment)

1234567890
1234567890
1234567890
1234567890

CAMBRIDGE with ITALIC (11△8) Size, .0761

1234567890
1234567890

CASLON No. 2 with ITALIC (11△112) Size, .0761

1234567890
1234567890
1234567890
1234567890

CASLON No. 137 with ITALIC (11△122) Size, .0761

1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (11△76) Size, .0761

1234567890
1234567890
1234567890
1234567890
(Casts on 10 point body)
345 7 9 Special No. 5.
345 7 9

CHELTENHAM with ITALIC (11△48) Size, .0761

1234567890
1234567890

ELECTRA with ITALIC (11△124) Size: Figure 1, .0622; 2 to 0, .0761

1234567890
1234567890
(Also Special No. 1 Figure 1, .0761)
1234567890 (Casts on 12 point body)
1234567890
(Also Special No. 1 Figure 1, .0761)

ELZEVIR No. 3 with ITALIC (11△74) Size, .0761

1234567890
1234567890
1234567890
1234567890

EXCELSIOR with ITALIC (11△120) Size, .0761

1234567890
1234567890

FRANKLIN OLD STYLE with ITALIC (11△78) Size, .0761

1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (11△96) Size, .0761

1234567890
1234567890
5 Special No. 2
5
1234567890
1234567890
5 Special No. 1
5

GARAMOND BOLD No. 3 with ITALIC (11△130) Size, .0761

1234567890
1234567890

GARAMOND No. 3 with ITALIC (11△126) Size, .0761

1234567890
1234567890

JANSON with ITALIC (11△118) Size, .0761

1234567890
1234567890
1234567890 (Casts on 12 point body)
1234567890
(Also Special No. 1 Figure 1, .0622)

No. 21 with ITALIC (11△56) Size, .0761

1234567890
1234567890

OLD STYLE No. 7 with ITALIC (11△58) Size, .0761

1234567890
1234567890
1234567890
1234567890

SCOTCH No. 2 with ITALIC (11△110) Size, .0761

1234567890
1234567890
1234567890 Special No. 1. Size, .077
1234567890

DeVINNE with ITALIC (11△14) Size, .077

1234567890
1234567890

No. 1 with ITALIC (11△2) Size, .077

1234567890
1234567890

No. 9 with ITALIC (11△18) Size, .077

1234567890
1234567890

OLD STYLE No. 1 with ITALIC (11△4) Size, .077

1234567890
1234567890
1234567890
1234567890

SCOTCH with ITALIC (11△10) Size, .077

1234567890
1234567890

SCOTCH No. 2 with ITALIC (11△110) Size, .077

1234567890 Special No. 1
1234567890

RUSSIAN No. 1 with ITALIC (11△44) Size, .0816

1234567890
1234567890

CENTURY EXPANDED with ITALIC (11△104) Size, .083

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (11△106) Size, .083

1234567890
1234567890

CASLON with ITALIC (11△12) Size, .084

1234567890
1234567890
1234567890
1234567890

BENEDICTINE with ITALIC (11△84) Size, .0899

1234567890
1234567890
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

11 Point, *continued*

BENEDICTINE BOOK with ITALIC (11△88) Size, .0899

1234567890
1234567890
1234567890
1234567890

BOOKMAN with ITALIC (11△132) Size, .0899

1234567890
1234567890

DORIC No. 1 with BOLD FACE ITALIC No. 4 (11△42) Size, .1038

1234567890
1234567890

11½ Point

CASLON OLD FACE with ITALIC (11½△4) Size, .0761 (11 Point Alignment)

1234567890
1234567890
1234567890 Caslon Old Face 8 point body
1234567890

SCOTCH with ITALIC (11½△2) Size, .0816 (11 Point Alignment)

1234567890
1234567890

12 Point

CLOISTER with ITALIC (12△284) Size, .0692

1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (12△380) Size, .0692 (11 Point Alignment)

1234567890 Special No. 1
1234567890

GRANJON with ITALIC (12△288) Size, .0692

1234567890
1234567890
1234567890
1234567890

ANTIQUE No. 1 with ITALIC (12△68) Size, .083

1234567890
1234567890
1234567890
1234567890

BASKERVILLE with ITALIC (12△314) Size, .083 (11 Point Alignment)

1234567890
1234567890
1234567890
1234567890

BENEDICTINE with ITALIC (12△176) Size, .083

1234567890 Special No. 1
1234567890

BODONI with ITALIC (12△160) Size, .083

1234567890
1234567890

BODONI BOOK with ITALIC (12△186) Size, .083

1234567890
1234567890

CASLON No. 2 with ITALIC (12△74) Size, .083

1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (12△120) Size, .083

1234567890
1234567890
1234567890
1234567890

CASLON No. 137 with ITALIC (12△440) Size, .083

1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (12△236) Size, .083

1234567890
1234567890
1234567890
1234567890

CENTURY BOLD with ITALIC (12△198) Size, .083

1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD ITALIC (12△166) Size, .083

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC (12△98) Size, .083

1234567890
1234567890

CLOISTER BOLD with ITALIC (12△276) Size, .083

1234567890
1234567890

ELECTRA with ITALIC (12△384) Size: Figure 1, .0692; 2 to 0, .083

1234567890
1234567890
(Also Special No. 1 Figure 1, .083)
1234567890 13 point body)
1234567890
(Also Special No. 1 Figure 1, .083)

ELZEVIR No. 3 with ITALIC (12△224) Size, .083

1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (12△380) Size, .083 (11 Point Alignment)

1234567890
1234567890
1234567890
1234567890
1234567890 Special No. 1. Size, .0692
1234567890

FRANKLIN OLD STYLE with ITALIC (12△240) Size, .083

1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (12△278) Size, .083

1234567890
1234567890
5 Special No. 2
5
1234567890
1234567890
5 Special No. 1
5

GARAMOND BOLD No. 3 with ITALIC (12△452) Size, .083

1234567890
1234567890

GARAMOND No. 3 with ITALIC (12△454) Size, .083

1234567890
1234567890

IONIC No. 5 with ITALIC (12△320) Size, .083

1234567890
1234567890

JANSON with ITALIC (12△318) Size, .083

1234567890
1234567890
1234567890
1234567890

Numerator fractions for the above figures are shown on the fraction set one point smaller than the body

12 Point, continued

MEMPHIS BOLD with ITALIC (12△388) Size, .083
1234567890
1234567890

MEMPHIS LIGHT with ITALIC (12△390) Size, .083
1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (12△398) Size, .083
1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (12△464) Size, .083
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

No. 21 with ITALIC (12△262) Size, .083
1234567890
1234567890

OLD ROMAN with ITALIC (12△128) Size, .083
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1 (12△78) Size, .083
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 3 with ITALIC (12△96) Size, .083
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (12△190) Size, .083
1234567890
1234567890
1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC (12△382) Size, .083
1234567890
1234567890

PABST OLD STYLE with ITALIC (12△130) Size, .083
1234567890
1234567890

SCOTCH No. 2 with ITALIC (12△374) Size, .083
1234567890
1234567890

TEXTYPE with ITALIC (12△324) Size, .083
1234567890
1234567890

TITLE No. 2 with ITALIC (12△60) Size, .083
1234567890
1234567890
1234567890
1234567890

TITLE No. 7 with ITALIC (12△124) Size, .083
1234567890
1234567890

UNILINE with ITALIC (12△100) Size, .083
1234567890
1234567890

CASLON with ITALIC (12△12) Size, .084
1234567890
1234567890
1234567890
1234567890

CHELTENHAM with ITALIC (12△18) Size, .084
1234567890
1234567890

DeVINNE with ITALIC (12△14) Size, .084
1234567890
1234567890

No. 1 with ITALIC (12△2) Size, .084
1234567890
1234567890

OLD STYLE No. 1 with ITALIC (12△4) Size, .084
1234567890
1234567890
1234567890
1234567890

ORIGINAL OLD STYLE with ITALIC (12△6) Size, .084
1234567890
1234567890
1234567890
1234567890

SCOTCH with ITALIC (12△10) Size, .084
1234567890
1234567890

No. 16 with ITALIC (12△40) Size, .089
1234567890
1234567890

RUSSIAN CONDENSED No. 2 with ITALIC (12△54) Size, .089
1234567890
1234567890

RUSSIAN No. 11 with ITALIC (12△48) Size, .089
1234567890
1234567890

CHELTENHAM BOLD with ITALIC (12△46) Size, .0899
1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD ITALIC (12△196) Size, .0899
1234567890
1234567890

CLASSIC with ITALIC (12△20) Size, .090
1234567890
1234567890

CENTURY EXPANDED with ITALIC (12△22) Size, .091
1234567890
1234567890

BENEDICTINE with ITALIC (12△176) Size, .0968
1234567890
1234567890
1234567890
1234567890
1234567890 Special No. 1. Size, .083
1234567890

BENEDICTINE BOLD with ITALIC (12△260) Size, .0968
1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (12△258) Size, .0968
1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (12△132) Size, .0968
1234567890
1234567890

BOOKMAN with ITALIC (12△444) Size, .0968
1234567890
1234567890

DeVINNE OUTLINE with ITALIC (12△108) Size, .0968
1234567890
1234567890

GARAMOND BOLD with ITALIC (12△286) Size, .0968
1234567890
1234567890
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

12 Point, *continued*

METROBLACK No. 2 with ITALIC (12△476) Size, .0968

1234567890
1234567890

METROLITE No. 2 with ITALIC (12△478) Size, .0968

1234567890
1234567890

PABST EXTRA BOLD with ITALIC (12△292) Size, .0968

1234567890
1234567890

TITLE No. 5 with TITLE ITALIC No. 6 (12△114) Size, .0968

1234567890
1234567890

VULCAN BOLD with ITALIC (12△300) Size, .0968

1234567890
1234567890
12 0 Special No. 1
12 0

MEMPHIS EXTRA BOLD with ITALIC (12△458) Size, .1107

1234567890
1234567890

POSTER BODONI with ITALIC (12△298) Size, .1107

1234567890
1234567890

14 Point

CLOISTER with ITALIC (14△162) Size, .083

1234567890
1234567890
1234567890
1234567890

GRANJON with ITALIC (14△170) Size, .083

1234567890
1234567890
1234567890
1234567890

ANTIQUE No. 1 with ITALIC (14△56) Size, .0968

1234567890
1234567890
1234567890
1234567890

BASKERVILLE with ITALIC (14△188) Size, .0968
(13 Point Alignment)

1234567890
1234567890
1234567890
1234567890

BENEDICTINE with ITALIC (14△106) Size, .0968

1234567890 Special fo
1234567890
1234567890 Special fo
1234567890

BODONI with ITALIC (14△94) Size, .0968

1234567890
1234567890

BODONI BOOK with ITALIC (14△114) Size, .0968

1234567890
1234567890

CASLON with ITALIC (14△34) Size, .0968

1234567890
1234567890
1234567890
1234567890

CASLON No. 3 with ITALIC (14△54) Size, .0968

1234567890
1234567890
1234567890
1234567890

CASLON OLD FACE with ITALIC (14△132) Size, .0968

1234567890
1234567890
1234567890
1234567890
(Casts on 13 point body)
345 7 9
345 7 9

CENTURY BOLD with ITALIC (14△124) Size, .0968

1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD ITALIC (14△102) Size, .0968

1234567890
1234567890

CENTURY EXPANDED with ITALIC (14△58) Size, .0968

1234567890
1234567890

CHELTENHAM with CHELTENHAM BOLD CONDENSED ITALIC (14△128) Size, .0968

1234567890
1234567890

CHELTENHAM with ITALIC (14△4) Size, .0968

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC (14△46) Size, .0968

1234567890
1234567890

CLOISTER BOLD with ITALIC (14△154) Size, .0968

1234567890
1234567890

DeVINNE with ITALIC (14△84) Size, .0968

1234567890
1234567890

ELECTRA with ITALIC (14△216)
Size: Figure 1, .083; 2 to 0, .0968

1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)

ELZEVIR No. 3 with ITALIC (14△126) Size, .0968

1234567890
1234567890
1234567890
1234567890

ESTIENNE with ITALIC (14△202) Size, .0968
(Special Alignment)

1234567890
1234567890
1234567890
1234567890

EXCELSIOR with ITALIC (14△218) Size, .0968

1234567890
1234567890

Linotype fractions for the above figures are shown on the two following pages

14 Point. *continued*

FRANKLIN OLD STYLE with ITALIC (14△134) Size, .0968

1234567890
1234567890
1234567890
1234567890

GARAMOND with ITALIC (14△156) Size, .0968

1234567890
1234567890
Special No. 2
5
5
1234567890
1234567890
Special No. 1
5
5

GARAMOND BOLD No. 3 with ITALIC (14△228) Size, .0968

1234567890
1234567890

GARAMOND No. 3 with ITALIC (14△236) Size, .0968

1234567890
1234567890

JANSON with ITALIC (14△178) Size, .0968 (13 Point Alignment)

1234567890
1234567890
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

MEMPHIS BOLD with ITALIC (14△206) Size, .0968

1234567890
1234567890

MEMPHIS LIGHT with ITALIC (14△208) Size, .0968

1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (14△212) Size, .0968

1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (14△246) Size, .0968

1234567890
1234567890

OLD ROMAN with ITALIC (14△64) Size, .0968

1234567890
1234567890

OLD STYLE No. 1 with ITALIC (14△76) Size, .0968

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 7 with ITALIC (14△120) Size, .0968

1234567890
1234567890
1234567890
1234567890

ORIGINAL OLD STYLE with ITALIC (14△2) Size, .0968

1234567890
1234567890
1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC (14△204) Size, .0968

1234567890
1234567890

PABST OLD STYLE with ITALIC (14△66) Size, .0968

1234567890
1234567890

SCOTCH with ITALIC (14△142) Size, .0968

1234567890
1234567890

TEXTYPE with ITALIC (14△220) Size, .0968

1234567890
1234567890

TITLE No. 5 with No. 7 ITALIC (14△108) Size, .0968

1234567890
1234567890

TITLE No. 7 with ITALIC (14△60) Size, .0968

1234567890
1234567890

No. 36 with ITALIC (14△12) Size, .098

1234567890
1234567890

CENTURY EXPANDED with ITALIC (14△58) Size, .1037

1234567890
1234567890
Special No. 1. Size, .0968
1234567890
1234567890

No. 16 with ITALIC (14△14) Size, .1038

1234567890
1234567890

BENEDICTINE with ITALIC (14△106) Size, .1107

1234567890
1234567890
1234567890
1234567890
Special No. 1. Size, .0968
1234567890
1234567890
Special No. 1. Size, .0968
1234567890
1234567890

BENEDICTINE BOLD with ITALIC (14△150) Size, .1107

1234567890
1234567890
1234567890
1234567890

BENEDICTINE BOOK with ITALIC (14△146) Size, .1107

1234567890
1234567890
1234567890
1234567890

BODONI BOLD with ITALIC (14△68) Size, .1107

1234567890
1234567890

BOOKMAN with ITALIC (14△232) Size, .1107

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (14△30) Size, .1107

1234567890
1234567890

CLEARFACE BOLD with ITALIC (14△148) Size, .1107. (15 Point Alignment)

1234567890
1234567890

DeVINNE OUTLINE with ITALIC (14△52) Size, .1107

1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

14 Point, *continued*

GARAMOND BOLD with ITALIC (14△164)
Size, .1107

1234567890
1234567890
1234567890
1234567890

MEMPHIS EXTRA BOLD with ITALIC (14△234)
Size, .1107

1234567890
1234567890

METROBLACK No. 2 with ITALIC (14△250)
Size, .1107

1234567890
1234567890

PABST EXTRA BOLD with ITALIC (14△172)
Size, .1107

1234567890
1234567890

POSTER BODONI with ITALIC (14△174)
Size, .1107

1234567890
1234567890

VULCAN BOLD with ITALIC (14△176) Size, .1107

1234567890
1234567890

Special No. 1

12 0
12 0

18 Point

BENEDICTINE with ITALIC (18△18) Size, .1107

1234567890
1234567890

BODONI with ITALIC (18△38) Size, .1107
(16 Point Alignment)

1234567890
1234567890

BODONI BOLD with ITALIC (18△10) Size, .1107
(16 Point Alignment)

1234567890
1234567890

CENTURY EXPANDED with ITALIC (18△44)
Size, .1107

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC
(18△24) Size, .1107

1234567890
1234567890

CLOISTER with ITALIC (18△14)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

CLOISTER BOLD with ITALIC (18△12)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

GARAMOND BOLD with ITALIC (18△22)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (18△58)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

GARAMOND No. 3 with ITALIC (18△62)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)

1234567890
1234567890

MEMPHIS BOLD with ITALIC (18△20)
Size, .1107

1234567890
1234567890

MEMPHIS MEDIUM with ITALIC (18△28)
Size, .1107

1234567890
1234567890

METROBLACK No. 2 with ITALIC (18△46)
Size, .1107

1234567890
1234567890

Special No. 1
Size: Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

METROLITE No. 2 with ITALIC (18△50)
Size, .1107

1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (18△54)
Size, .1107

1234567890
1234567890

TEXTYPE with ITALIC (18△30) Size, .1107

1234567890
1234567890

MEMPHIS EXTRA BOLD with ITALIC (18△52)
Size: Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

METROBLACK No. 2 with ITALIC (18△46)
Size: Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

CASLON No. 3 with ITALIC (18△66)
Size: Figure 1, .1383; 2 to 0, .166
(19 Point Alignment)

1234567890
1234567890

PABST EXTRA BOLD with ITALIC (18△42)
Size, .166

1234567890
1234567890

POSTER BODONI with ITALIC (18△26)
Size: Figure 1, .1522; 2 to 0, .1798

1234567890
1234567890

24 Point

CLOISTER BOLD with ITALIC (24△12)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 with ITALIC (24△58)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

1234567890
1234567890

BODONI BOLD with ITALIC (24△10)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

Ligature fractions for the above figures are shown on the fraction section immediately following

24 Point, *continued*

GARAMOND BOLD with ITALIC (24△22)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

METROBLACK No. 2 with ITALIC (24△46)
Size: Figure 1, .1383; 2 to 0, .1937

1234567890
1234567890

METROLITE No. 2 with ITALIC (24△50)
Size: Figure 1, .1383; 2 to 0, .1937

1234567890
1234567890

METROMEDIUM No. 2 with ITALIC (24△54)
Size: Figure 1, .1383; 2 to 0, .1937

1234567890
1234567890

CASLON No. 3 with ITALIC (24△66)
Size: Figure 1, .1798; 2 to 0, .2075

123456789
123456789

POSTER BODONI with ITALIC (24△26)
Size: Figure 1, .1937; 2 to 0, .249

12345678
12345678

TWO-LETTER, ROMAN *with* BOLD—4 to 24 Point

4 Point

CENTURY EXPANDED with GOTHIC No. 16
(4△2) Size, .0484
1234567890
1234567890

4¾ Point

No. 6 with GOTHIC No. 16 (4¾△2) Size, .0553
(Special Alignment)
1234567890
1234567890

5 Point

EXCELSIOR with BOLD FACE No. 2 (5△32)
Size, .0415
1234567890
1234567890

1234567890 Special No. 1. Size, .050
1234567890

EXCELSIOR with GOTHIC No. 3 (5△30)
Size, .0415
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (5△24)
Size, .0415
1234567890
1234567890

No. 10 with GOTHIC No. 4 (5△2) Size, .0415
1234567890
1234567890

1234567890 Special No. 1. Size, .0484
1234567890

1234567890 Special No. 2. Size, .0519
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD
(5△20) Size, .0415
1234567890
1234567890

No. 1 with GOTHIC CONDENSED No. 1 (5△4)
Size, .046
1234567890
1234567890

No. 18 with ANTIQUE BLACK No. 1 (5△18)
Size, .046
1234567890 Special No. 2
1234567890

No. 10 with GOTHIC No. 4 (5△2) Size, .0484
1234567890 Special No. 1
1234567890

EXCELSIOR with BOLD FACE No. 2 (5△32)
Size, .050
1234567890 Special No. 1
1234567890

No. 10 with GOTHIC No. 4 (5△2) Size, .0519
1234567890 Special No. 2
1234567890

No. 18 with ANTIQUE BLACK No. 1 (5△18)
Size, .0553
1234567890
1234567890

1234567890 Special No. 2. Size, .046
1234567890

No. 22 with SPECIAL GOTHIC No. 9 (5△14)
Size, .0732
1234567890
1234567890

5½ Point

TELETYPE IONIC No. 5 with BOLD FACE No. 2
(5½△52) Size, .0441
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (5½△48)
Size, .046
1234567890
1234567890

1234567890 Special No. 2. Size, .050
1234567890

EXCELSIOR with GOTHIC No. 3 (5½△54)
Size, .046
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (5½△42)
Size, .046
1234567890
1234567890

1234567890 Special No. 2. Size, .050
1234567890

No. 1 with CLARENDON No. 1 (5½△8) Size, .046
1234567890
1234567890

1234567890 Special No. 1. Size, .050
1234567890

No. 2B with BOLD FACE No. 2B (5½△36)
Size, .046
1234567890 Special No. 1
1234567890

1234567890 Special No. 2
1234567890

1234567890 Special No. 3
1234567890

No. 11 with GOTHIC CONDENSED No. 4
(5½△24) Size, .0484
1234567890
1234567890

1234567890 Special No. 1
1234567890

OPTICON with BOLD FACE No. 2 (5½△60)
Size, .0484
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (5½△48)
Size, .050
1234567890 Special No. 2
1234567890

IONIC No. 5 with BOLD FACE No. 2 (5½△42)
Size, .050
1234567890 Special No. 2
1234567890

IONIC No. 5 with GOTHIC No. 16 (5½△64)
Size, .050
1234567890
1234567890

No. 1 with BOLD FACE No. 2 (5½△12) Size, .050
1234567890
1234567890

No. 1 with CLARENDON No. 1 (5½△8) Size, .050
1234567890 Special No. 1
1234567890

No. 2 with BOLD FACE No. 2 (5½△2) Size, .050
1234567890
1234567890

No. 2B with BOLD FACE No. 2B (5½△36)
Size, .050
1234567890
1234567890

1234567890 Special No. 1. Size, .046
1234567890

1234567890 Special No. 2. Size, .046
1234567890

1234567890 Special No. 3. Size, .046
1234567890

PARAGON with PARAGON BOLD (5½△66)
Size, .050
1234567890
1234567890

GOTHIC No. 17 with BOLD FACE No. 2 (5½△28)
Size, .0519
1234567890
1234567890

No. 4 with BOLD FACE No. 2 Condensed (5½△32)
Size, .0553
1234567890
1234567890

234567 Special No. 1
234567

Where two styles of figures are shown, old style and modernized, specify which style is desired

5½ Point, *continued*

No. 4 with GOTHIC No. 9 (5½△46) Size, .0553
1234567890
1234567890

No. 1 with BOLD FACE No. 1 (5½△10) Size, .063
1234567890
1234567890

BOLD FACE No. 1 with 10 Point CLARENDON No. 1 (5½△14) Size, .070
1234567890
1234567890 (10 Point Alignment)

6 Point

BOLD FACE No. 9C with GOTHIC No. 31C (6△214) Size: Figure 1, .0346; 2 to 0, .0415 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

GOTHIC No. 25A with GOTHIC CONDENSED No. 2 (6△164) Size, .0415
1234567890
1234567890

GOTHIC No. 29C with GOTHIC No. 30C (6△206) Size: Figure 1, .0346; 2 to 0, .0415 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

GOTHIC No. 31C with GOTHIC No. 32C (6△262) Size: Figure 1, .0346; 2 to 0, .0415 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

GOTHIC No. 31C with GOTHIC No. 33C (6△270) Size: Figure 1, .0346; 2 to 0, .0415 (Special Alignment)
1234567890
1234567890

GOTHIC No. 32C with GOTHIC No. 33C (6△242) Size: Figure 1, .0346; 2 to 0, .0415 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

GRANJON with GRANJON BOLD (6△306) Size, .0415
1234567890
1234567890

No. 21 with ANTIQUE No. 6 (6△88) Size, .0415
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD (6△124) Size, .0415
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 1 (6△90) Size, .0415
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 2 (6△112) Size, .0415
1234567890
1234567890
1234567890
1234567890

No. 2 with GOTHIC CONDENSED No. 2 (6△82) Size, .042
1234567890
1234567890

No. 12 with GOTHIC No. 8 (6△32) Size, .042
1234567890 Special No. 4
1234567890

No. 28 with Egyptienne Seree No. 1 (6△60) Size, .045
1234567890
1234567890

BELL GOTHIC LIGHT and BOLD (6△418) Size, .0484
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD (6△94) Size, .0484
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (6△314) Size, .0484
1234567890
1234567890

EXCELSIOR with GOTHIC No. 3 (6△366) Size, .0484
1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (6△426) Size, .0484
1234567890
1234567890

GOTHIC No. 25B with 8 Point GOTHIC CONDENSED No. 2 (6△166) Size, .0484
1234567890
1234567890 (8 Point Alignment)

IONIC No. 5 with BOLD FACE No. 2 (6△288) Size, .0484
1234567890
1234567890

LINING MEMPHIS LIGHT B with LINING MEMPHIS BOLD B (6△386) Size, .0484 (Special Alignment)
1234567890
1234567890

LINING METROMEDIUM B with LINING METROTHIN B (6△380) Size, .0484 (Special Alignment)
1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD (6△322) Size, .0484
1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD (6△416) Size, .0484
1234567890
1234567890

METROMEDIUM with METROTHIN (6△300) Size, .0484
1234567890
1234567890
(Also Special No. 1 Figure 1, .0346)

No. 1 with BOLD FACE No. 2 (6△12) Size, .0484
1234567890
1234567890

No. 8 with BOLD FACE No. 2 (6△122) Size, .0484
1234567890
1234567890

No. 10 with GOTHIC No. 4 (6△76) Size, .0484
1234567890
1234567890

No. 11 with GOTHIC CONDENSED No. 4 (6△120) Size, .0484
1234567890
1234567890
3 56 89 Special No. 1
3 56 89
5 Special No. 2
5
1234567890 Special No. 6. Size, .0534
1234567890
5 Special No. 7
5
1234567890 Special No. 3. Size, .0553
1234567890
3 5 Special No. 1
3 5
(8 Point Alignment, 8 Point Body)
1234567890 Special No. 9. Size, .0484
1234567890

No. 11B with GOTHIC CONDENSED No. 4B (6△176) Size, .0484
1234567890
1234567890

No. 16 with CENTURY BOLD (6△110) Size, .0484
1234567890
1234567890

TELETYPE EXCELSIOR with GOTHIC No. 3 (6△324) Size, .0484
1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (6△296) Size, .0484
1234567890
1234567890
1234567890 Special No. 5. Size, .056
1234567890

No. 1 with CLARENDON No. 1 (6△48) Size, .050
1234567890
1234567890

No. 2 with CONDENSED TITLE No. 3 (6△118) Size, .050
1234567890
1234567890

No. 2 with GOTHIC No. 3 (6△6) Size, .050
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (6△14) Size, .050
1234567890
1234567890
1234567890
1234567890

TELETYPE PARAGON with PARAGON BOLD (6△432) Size, .050
1234567890
1234567890

GERMAN No. 3 with BOLD FACE No. 2 (6△18) Size, .052
1234567890
1234567890

No. 11 with GOTHIC CONDENSED No. 4 (6△120) Size, .0534
1234567890 Special No. 6
1234567890
5 Special No. 7
5

BENEDICTINE BOOK with BENEDICTINE (6△264) Size, .0553
1234567890
1234567890

BOLD FACE 9B with GOTHIC No. 31B (6△216) Size: Figure 1, .0415; 2 to 0, .0553 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

CENTURY EXPANDED with CHELTENHAM BOLD (6△172) Size, .0553
1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD (6△180) Size, .0553
1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (6△276) Size, .0553
1234567890
1234567890

GOTHIC No. 29A with GOTHIC No. 30A (6△210 Size: Figure 1, .0346; 2 to 0, .0553 (Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

Linotype fractions for the above figures are shown in the fraction section immediately following.

6 Point, *continued*

GOTHIC No. 29B with GOTHIC No. 30B (6△208)
Size: Figure 1, .0346; 2 to 0, .0553
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

GOTHIC No. 31B with GOTHIC No. 32B (6△260)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

GOTHIC No. 31B with GOTHIC No. 33B (6△254)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)
1234567890
1234567890

GOTHIC No. 32B with GOTHIC No. 33B (6△240)
Size: Figure 1, .0415; 2 to 0, .0553
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

LINING MEMPHIS LIGHT A with LINING MEMPHIS BOLD A (6△384) Size, .0553
(Special Alignment)
1234567890
1234567890

LINING METROMEDIUM A with LINING METROTHIN A (6△378) Size, .0553
(Special Alignment)
1234567890
1234567890

METROBLACK with METROLITE (6△298)
Size, .0553
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

No. 11 with GOTHIC CONDENSED No. 4 (6△120)
Size, .0553
1234567890 Special No. 3
1234567890
3 5 Special No. 4
3 5

No. 12 with GOTHIC No. 8 (6△32) Size, .0553
1234567890
1234567890
1234567890 Special No. 1
1234567890
1234567890 Special No. 4. Size, .042
1234567890
3 Special No. 3. Size, .0553
3
56 9 Special No. 2. Size, .0553
56 9

No. 17 with CONDENSED TITLE No. 5 (6△132)
Size, .0553
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (6△420)
Size, .0553
1234567890
1234567890

PARAGON with PARAGON BOLD (6△388)
Size, .0553
1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (6△28) Size, .056
1234567890
1234567890

DeVINNE with GOTHIC No. 7 (6△44) Size, .056
1234567890
1234567890

No. 1 with BOLD FACE No. 1 (6△46) Size, .056
1234567890
1234567890

No. 1 with GOTHIC No. 2 (6△36) Size, .056
1234567890
1234567890

No. 1 with GOTHIC No. 8 (6△100) Size, .056
1234567890
1234567890

No. 2 with ANTIQUE No. 2 (6△50) Size, .056
1234567890
1234567890

No. 2 with BOLD FACE No. 1 (6△70) Size, .056
1234567890
1234567890

No. 2 with BOLD FACE No. 2 (6△186) Size, .056
1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (6△296)
Size, .056
1234567890 Special No. 5
1234567890

No. 28 with ANTIQUE BLACK No. 1 (6△74)
Size, .0593
1234567890
1234567890

GOTHIC No. 25C with GOTHIC No. 26C (6△168)
Size, .0622
1234567890
1234567890

LINING MEMPHIS LIGHT with LINING MEMPHIS BOLD (6△382) Size, .0622
(Special Alignment)
1234567890
1234567890

LINING METROMEDIUM with LINING METROTHIN (6△376) Size, .0622
(Special Alignment)
1234567890
1234567890

BOLD FACE No. 9A with GOTHIC No. 31A
(6△218) Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 25 with GOTHIC No. 26 (6△170)
Size, .0692
1234567890
1234567890

GOTHIC No. 29 with GOTHIC No. 30 (6△204)
Size: Figure 1, .0415; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 31A with GOTHIC No. 32A (6△258)
Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

GOTHIC No. 31A with GOTHIC No. 33A (6△252)
Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890

GOTHIC No. 32A with GOTHIC No. 33A (6△238)
Size: Figure 1, .0553; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

LINING CARD GOTHIC MEDIUM with BOLD
(6△414) Size: Figure 1, .0415; 2 to 0, .0692
(Special Alignment)
1234567890
1234567890

BOLD FACE No. 9 with GOTHIC No. 31 (6△212)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .083)

GOTHIC No. 31 with GOTHIC No. 32 (6△256)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .083)

GOTHIC No. 31 with GOTHIC No. 33 (6△248)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)
1234567890
1234567890

GOTHIC No. 32 with GOTHIC No. 33 (6△236)
Size: Figure 1, .0692; 2 to 0, .083
(Special Alignment)
1234567890
1234567890
(Also Special No. 1 Figure 1, .083)

6½ Point

No. 2A with BOLD FACE No. 2A (6½△4)
Size, .050. (6 Point Alignment)
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (6½△2)
Size, .0553
1234567890
1234567890

6¾ Point

IONIC No. 5 with BOLD FACE No. 2 (6¾△2)
Size, .0553. (7 Point Alignment)
1234567890
1234567890

7 Point

TEXTYPE with BOLD FACE No. 2 (7△130)
Size, .0484
1234567890
1234567890

No. 21 with GOTHIC No. 4 (7△102) Size, .049
1234567890
1234567890

EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (7△24) Size, .0519
1234567890
1234567890

No. 28 with EGYPTIENNE SEREE No. 1 (7△20)
Size, .0519
1234567890
1234567890

No. 28 with NORMANDE No. 4 (7△40)
Size, .0519
1234567890
1234567890

BELL GOTHIC LIGHT and BOLD (7△188)
Size, .0553
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD
(7△80) Size, .0553
1234567890
1234567890

EXCELSIOR No. 1 with BOLD FACE No. 2
(7△138) Size, .0553
1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

7 Point, *continued*

EXCELSIOR No. 1 with GOTHIC No. 3 (7△156) Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with BOLD FACE No. 2 (7△136) Size, .0553
1234567890
1234567890

EXCELSIOR No. 2 with GOTHIC No. 3 (7△158) Size, .0553
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (7△122) Size, .0553
1234567890
1234567890

No. 2 with BOLD FACE No. 2 (7△86) Size, .0553
1234567890
1234567890

No. 2 with CONDENSED TITLE No. 3 (7△62) Size, .0553
1234567890
1234567890

No. 12 with GOTHIC No. 11 (7△118) Size, .0553
1234567890
1234567890

No. 16 with CENTURY BOLD (7△50) Size, .0553
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (7△48) Size, .0553
1234567890
1234567890
1234567890
1234567890

TELETYPE PARAGON with PARAGON BOLD (7△186) Size, .0553
1234567890
1234567890

No. 2 with GOTHIC No. 3 (7△30) Size, .056
1234567890
1234567890

No. 1 with BOLD FACE No. 1 (7△38) Size, .059
1234567890
1234567890

No. 1 with BOLD FACE No. 2 (7△90) Size, .059
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (7△166) Size, .059
1234567890
1234567890

PARAGON with PARAGON BOLD (7△162) Size, .059
1234567890
1234567890

No. 1 with GOTHIC No. 4 (7△42) Size, .0593
1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (7△120) Size, .0622
1234567890
1234567890
1234567890
1234567890

No. 2 with GOTHIC No. 8 (7∠74) Size, .0622
1234567890
1234567890

No. 2 with BOLD FACE No. 1 (7△2) Size, .063
1234567890
1234567890

No. 2 with ANTIQUE BLACK No. 1 (7∠58) Size, .0667
1234567890
1234567890

No. 28 with ANTIQUE BLACK No. 1 (7∠22) Size, .0667
1234567890
1234567890

No. 1 with DORIC No. 1 (7∠28) Size, .077
1234567890
1234567890

7½ Point

EXCELSIOR with BOLD FACE No. 2 (7½∠6) Size, .0622
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (7½∠2) Size, .0622. (8 Point Alignment)
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (7½△10) Size, .0622
1234567890
1234567890

PARAGON with PARAGON BOLD (7½△18) Size, .0622
1234567890
1234567890

7¾ Point

EXCELSIOR with BOLD FACE No. 2 (7¾△2) Size, .0622. (8 Point Alignment)
1234567890
1234567890

8 Point

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (8△166) Size, .0553
1234567890
1234567890

DeVINNE with 7 Point CENTURY BOLD (8△230) Size, .0553
1234567890
1234567890

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (8△504) Size, .0553
1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (8∠318) Size, .0553
1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED (8△204) Size, .0553
1234567890
1234567890

GRANJON with GRANJON BOLD (8∠418) Size, .0553
1234567890
1234567890

IONIC No. 4 with ANTIQUE No. 8 (8△452) Size, .0553
1234567890
1234567890

IONIC No. 4 with ANTIQUE No. 8 Self Spacing (8∠454) Size, .0553
1234567890
1234567890

MEMPHIS LIGHT and BOLD (8∠442) Size, .0553
1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD (8△488) Size, .0553
1234567890
1234567890

METROMEDIUM with METROTHIN (8∠414) Size, .0553
1234567890
1234567890
(Also Special No. 1 Figure 1, .0415)

No. 17 with CONDENSED TITLE No. 5 (8∠242) Size, .0553
1234567890
1234567890

No. 21 with ANTIQUE No. 6 (8∠282) Size, .0553 (High Alignment)
1234567890
1234567890

No. 21 with ANTIQUE No. 6 (8△140) Size, .0553
1234567890
1234567890

No. 26 with ANTIQUE No. 2 (8∠126) Size, .0553
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD (8∠218) Size, .0553
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 1 (8△134) Size, .0553
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 2 (8△196) Size, .0553
1234567890
1234567890
1234567890
1234567890

1234567890 Special No. 1. Size, .070
1234567890

RAILROAD IONIC No. 3 with ANTIQUE No. 2 (8△124) Size, .0553
1234567890
1234567890

SCOTCH with JENSON (8△162) Size, .0553
1234567890
1234567890

TELETYPE No. 2 with CONDENSED TITLE No. 3 (8△500) Size, .0553
1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (8∠394) Size, .0553
1234567890
1234567890

1234567890 Special No. 3. Size, .059
1234567890

Linotype fractions for the above figures are shown at the end of section devoted to 6 point.

8 Point, *continued*

UNILINE with TITLE No. 1 (8△90) Size, .0553
1234567890
1234567890
1234567890
1234567890

No. 4 with CLARENDON No. 1 (8△72)
Size, .056
(High Alignment)
1234567890 Special No. 1
1234567890

No. 4 with CLARENDON No. 1 (8△74)
Size, .056
1234567890 Special No. 1
1234567890

No. 12 with GOTHIC No. 11 (8△158) Size, .056
1234567890
1234567890

No. 19 with TITLE No. 1 (8△40) Size, .056
(High Alignment)
1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (8△50)
Size, .056
1234567890 Special No. 1
1234567890

No. 2 with CONDENSED TITLE No. 3 (8△6)
Size, .0588
1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (8△16) Size, .059
(High Alignment)
1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (8△164) Size, .059
1234567890
1234567890

DeVINNE with TITLE No. 1 (8△234) Size, .059
1234567890
1234567890
1234567890
1234567890

No. 1 with BOLD FACE No. 2 (8△194) Size, .059
1234567890
1234567890
2 Special No. 2
2

No. 1 with GOTHIC CONDENSED No. 2 (8△132)
Size, .059
(High Alignment)
1234567890
1234567890

No. 2 with GOTHIC No. 3 (8△70) Size, .059
(High Alignment)
1234567890
1234567890

No. 4 with CLARENDON No. 1 (8△74)
Size, .059
1234567890
1234567890
1234567890 Special No. 1. Size, .056
1234567890

No. 4 with CLARENDON No. 1 (8△72)
Size, .059
(High Alignment)
1234567890
1234567890
1234567890 Special No. 1. Size, .056
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (8△50)
Size, .059
1234567890
1234567890
1234567890
1234567890
1234567890 Special No. 1. Size, .056
1234567890

TEXTYPE with BOLD FACE No. 2 (8△394)
Size, .059
1234567890 Special No. 3
1234567890

EGYPTIENNE SEREE No. 1 with NORMANDE
No. 4 (8△46) Size, .0593
1234567890
1234567890

No. 28 with EGYPTIENNE SERRE No. 1 (8△56)
Size, .0593
1234567890
1234567890

No. 28 with NORMANDE No. 4 (8△92) Size, .0593
1234567890
1234567890

RUSSIAN CONDENSED No. 2 with ANTIQUE
BLACK No. 2 (8△94) Size, .0593
1234567890
1234567890

RUSSIAN No. 3 LIGHT and BOLD (8△120)
Size, .0593
1234567890
1234567890

RUSSIAN No. 11 with ANTIQUE BLACK No. 2
(8△58) Size, .0593
1234567890
1234567890

TELETYPE IONIC No. 5 with BOLD FACE No. 2
(8△518) Size, .0599
1234567890
1234567890

BELL GOTHIC LIGHT and BOLD (8△508)
Size, .0622
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD
(8△122) Size, .0622
1234567890
1234567890

CLASSIC with CENTURY BOLD (8△108)
Size, .0622
1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (8△374)
Size, .0622
1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (8△502)
Size, .0622
1234567890
1234567890

EXCELSIOR No. 1 with BOLD FACE No. 2
(8△424) Size, .0622
1234567890
1234567890

EXCELSIOR No. 2 with BOLD FACE No. 2
(8△440) Size, .0622
1234567890
1234567890

EXCELSIOR No. 2 with GOTHIC No. 3 (8△468)
Size, .0622
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (8△382)
Size, .0622
1234567890
1234567890

No. 16 with CENTURY BOLD (8△128) Size, .0622
1234567890
1234567890

PARAGON with PARAGON BOLD (8△462)
Size, .0622
1234567890
1234567890

GERMAN No. 3 with BOLD FACE No. 2 (8△20)
Size, .0665
1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE
(8△366) Size, .0692
1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with CHELTENHAM
BOLD (8△254) Size, .0692
1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD
(8△156) Size, .0692
1234567890
1234567890

ELZEVIR with CHELTENHAM BOLD (8△104)
Size, .0692
1234567890
1234567890

GOTHIC No. 3 with TITLE No. 2 (8△168)
Size, .0692
1234567890
1234567890
1234567890
1234567890

GOTHIC No. 44 with GOTHIC No. 42 (8△490)
Size: Figure 1, .0553; 2 to 0, .0692
1234567890
1234567890

GOTHIC No. 45 with GOTHIC No. 43 (8△492)
Size: Figure 1, .0553; 2 to 0, .0692
1234567890
1234567890

METROBLACK with METROLITE (8△410)
Size, .0692
1234567890
1234567890
(Also Special No. 1 Figure 1, .0553)

Where two styles of figures are shown, old style and modernized, specify which style is desired

8 Point, *continued*

No. 1 with TITLE No. 2 (8△192) Size, .0692
1234567890
1234567890
1234567890
1234567890

No. 2 (High Alignment) with 10 Point CLARENDON No. 1 (8△38) Size, .0692
1234567890
1234567890 (10 Point Alignment)

OPTICON with BOLD FACE No. 2 (8△482) Size, .0692
1234567890
1234567890

REMINGTON No. 2 with REMINGTON No. 3 (8△422) Size, .0692
1234567890
1234567890

GOTHIC No. 3 (High Alignment) with 10 Point CLARENDON No. 1 (8△66) Size, .070
1234567890
1234567890 (10 Point Alignment)

GOTHIC No. 3 with 10 Point CLARENDON No. 1 (8△144) Size, .070
1234567890
1234567890 (10 Point Alignment)

IONIC No. 1 (High Alignment) with 10 Point CLARENDON No. 1 (8△62) Size, .070
1234567890
1234567890 (10 Point Alignment)

IONIC No. 1 with 10 Point CLARENDON No. 1 (8△178) Size, .070
1234567890
1234567890 (10 Point Alignment)

No. 2 with BOLD FACE No. 1 (8△8) Size, .070 (High Alignment)
1234567890
1234567890

No. 2 with BOLD FACE No. 1 (8△210) Size, .070
1234567890
1234567890

No. 2 with GOTHIC No. 8 (8△240) Size, .070
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 2 (8△196) Size, .070
1234567890 Special No. 1
1234567890

No. 28 with ANTIQUE BLACK No. 1 (8△52) Size, .0742
1234567890
1234567890

GOTHIC No. 16 with CHELTENHAM BOLD (8△320) Size, .083
1234567890
1234567890

GOTHIC No. 16 with TITLE No. 4 (8△206) Size, .083
1234567890
1234567890

TARIFF TYPEWRITER (8△434) Size, .0833
1234567890
1234567890

GOTHIC No. 25 with GOTHIC No. 26 (8△266) Size, .0899. (9 Point Alignment)
1234567890
1234567890

9 Point

MEMPHIS LIGHT with BOLD (9△140) Size, .0622
1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (9△48) Size, .0622
1234567890
1234567890
1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (9△118) Size, .0622
1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (9△6) Size, .063
1234567890
1234567890
3 5 Special No. 1
3 5

DeVINNE with 10 Point GOTHIC No. 4 (9△42) Size, .0667. (11 Point Alignment)
1234567890
1234567890

EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (9△26) Size, .0667
1234567890
1234567890

No. 28 with EGYPTIENNE SERREE No. 1 (9△14) Size, .0667
1234567890
1234567890

No. 28 with NORMANDE No. 4 (9△24) Size, .0667
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD (9△72) Size, .0692
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (9△136) Size, .0692
1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (9△112) Size, .0692
1234567890
1234567890

No. 16 with CENTURY BOLD (9△56) Size, .0692
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (9△162) Size, .0692
1234567890
1234567890

PARAGON with PARAGON BOLD (9△158) Size, .0692
1234567890
1234567890

GERMAN No. 3 with BOLD FACE No. 2 (9△10) Size, .074
1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (9△100) Size, .0761
1234567890
1234567890
1234567890
1234567890

No. 28 with ANTIQUE BLACK No. 1 (9△34) Size, .0816
1234567890
1234567890

No. 2 with BOLD FACE No. 1 (9△40) Size, .083
1234567890
1234567890

10 Point

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (10△416) Size, .0622
1234567890
1234567890

GRANJON with GRANJON BOLD (10△376) Size, .0622
1234567890
1234567890
1234567890
1234567890

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (10△142) Size, .0692
1234567890
1234567890

CLASSIC with CENTURY BOLD (10△86) Size, .0692
1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (10△306) Size, .0692
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (10△380) Size, .0692
1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (10△466) Size, .0692
1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (10△286) Size, .0692
1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED (10△154) Size, .0692
1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD (10△398) Size, .0692
1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD
1234567890
1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

10 Point, *continued*

METROMEDIUM with METROTHIN (10△370) Size, .0692

1234567890

1234567890

(Also Special No. 1 Figure 1, .0553)

No. 21 with ANTIQUE No. 6 (10△124) Size, .0692

1234567890

1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD (10△158) Size, .0692

1234567890

1234567890

1234567890

1234567890

OLD STYLE No. 1 with TITLE No. 1 (10△120) Size, .0692

1234567890

1234567890

1234567890

1234567890

OLD STYLE No. 1 with TITLE No. 2 (10△170) Size, .0692

1234567890

1234567890

1234567890

1234567890

SCOTCH with JENSON (10△138) Size, .0692

1234567890

1234567890

TEXTYPE with BOLD FACE No. 2 (10△322) Size, .0692

1234567890

1234567890

1234567890 Special No. 1 Size .074

1234567890

UNILINE with TITLE No. 1 (10△72) Size, .0692

1234567890

1234567890

1234567890

1234567890

DeVINNE with ANTIQUE No. 3 (10△12) Size, .070

1234567890

1234567890

DeVINNE with TITLE No. 1 (10△206) Size, .070

1234567890

1234567890

No. 13 with CLARENDON No. 1 (10△56) Size, .070

1234567890

1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (10△44) Size, .070

1234567890

1234567890

1234567890

1234567890

OLD STYLE No. 1 with CLARENDON No. 1 (10△58) Size, .070

1234567890

1234567890

1234567890

1234567890

GERMAN No. 3 with BOLD FACE No. 2 (10△38) Size, .074

1234567890

1234567890

TEXTYPE with BOLD FACE No. 2 (10△322) Size, .074

1234567890 Special No. 1

1234567890

EGYPTIENNE SERRE No. 3 with NORMANDE No. 4 (10△142) Size, .074

1234567890

1234567890

No. 14 with CLARENDON No. 1 (10△176) Size, .0742

1234567890

1234567890

No. 28 with EGYPTIENNE SEREE No. 1 (10△68) Size, .0742

1234567890

1234567890

No. 28 with NORMANDE No. 4 (10△74) Size, .0742

1234567890

1234567890

RUSSIAN CONDENSED No. 2 with ANTIQUE BLACK No. 2 (10△90) Size, .0742

1234567890

1234567890

RUSSIAN No. 3 LIGHT and BOLD (10△108) Size, .0742

1234567890

1234567890

RUSSIAN No. 11 with ANTIQUE BLACK No. 2 (10△80) Size, .0742

1234567890

1234567890

SMALL RUSSIAN No. 3 LIGHT with BOLD (10△110) Size, .0742

1234567890

1234567890

CENTURY EXPANDED with CENTURY BOLD (10△112) Size, .0761

1234567890

1234567890

IONIC No. 5 with BOLD FACE No. 2 (10△392) Size, .0761

1234567890

1234567890

No. 2 with CONDENSED TITLE No. 3 (10△114) Size, .0761

1234567890

1234567890

No. 2 with GOTHIC No. 3 (10△162) Size, .0761

1234567890

1234567890

No. 16 with CENTURY BOLD (10△116) Size, .0761

1234567890

1234567890

OPTICON with BOLD FACE No. 2 (10△470) Size, .0761

1234567890

1234567890

PARAGON with PARAGON BOLD (10△450) Size, .0761

1234567890

1234567890

BENEDICTINE BOOK with BENEDICTINE (10△298) Size, .083

1234567890

1234567890

1234567890

1234567890

CENTURY EXPANDED with CHELTENHAM BOLD (10△208) Size, .083

1234567890

1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD (10△134) Size, .083

1234567890

1234567890

DeVINNE OUTLINE with BOLD FACE No. 6 (10△276) Size, .083

1234567890

1234567890

ELZEVIR with CHELTENHAM BOLD (10△84) Size, .083

1234567890

1234567890

2 0 Special No. 1

2 **0**

GOTHIC No. 3 with 12 Point DeVINNE CONDENSED (10△136) Size, .083

1234567890

1234567890 (12 Point Alignment)

GOTHIC No. 3 with 11 Point GOTHIC CONDENSED No. 1 (10△102) Size, .083

1234567890

1234567890 (Special Alignment)

GOTHIC No. 44 with GOTHIC No. 42 (10△456) Size: Figure 1, .0692; 2 to 0, .083

1234567890

1234567890

GOTHIC No. 45 with GOTHIC No. 43 (10△458) Size: Figure 1, .0692; 2 to 0, .083

1234567890

1234567890

METROBLACK with METROLITE (10△364) Size, .083

1234567890

1234567890

(Also Special No. 1 Figure 1, .0692)

RONALDSON No. 6 with 12 Point ELZEVIR No. 2 (10△190) Size, .083

1234567890

1234567890 (12 Point Alignment)

Where two styles of figures are shown, old style and modernized, specify which style is desired

10 Point. *continued*

UNILINE with 12 Point ELZEVIR No. 2 (10△182) Size, .083

1234567890
1234567890 (Special Alignment)

No. 28 with ANTIQUE BLACK No. 1 (10△152) Size, .089

1234567890
1234567890

ANTIQUE No. 3 with 12 Point GOTHIC CONDENSED No. 1 (10△[illegible] Size, .0899

1234567890
1234567890 (Special Alignment)

GOTHIC No. 16 with CHELTENHAM BOLD (10△288) Size, .0968

1234567890
1234567890

GOTHIC No. 16 with TITLE No. 4 (10△156) Size, .0968

1234567890
1234567890

GOTHIC No. 25 with GOTHIC No. 26 (10△228) Size, .1107. (11 Point Alignment)

1234567890
1234567890

11 Point

GRANJON with GRANJON BOLD (11△114) Size, .0622

1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD (11△70) Size, .0761

1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (11△128) Size, .0761

1234567890
1234567890

No. 1 with CENTURY BOLD (11△72) Size, .0761

1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (11△16) Size, .077

1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (11△22) Size, .077

1234567890
1234567890
1234567890
1234567890

GERMAN No. 3 with BOLD FACE No. 2 (11△24) Size, .0815

1234567890
1234567890

CONDENSED No. 2 with ANTIQUE BLACK No. 3 (11△68) Size, .0816

1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (11△94) Size, .0899

1234567890
1234567890
1234567890
1234567890

12 Point

LINING MEMPHIS LIGHT C with LINING MEMPHIS BOLD C (12△428) Size, .0622

1234567890
1234567890

LINING METROMEDIUM C with LINING METROTHIN C (12△[illegible]) Size, .0622

1234567890
1234567890

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (12△392) Size, .0692

1234567890
1234567890

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (12△188) Size, .0692

1234567890
1234567890

GRANJON with GRANJON BOLD (12△316) Size, .0692

1234567890
1234567890

LINING MEMPHIS LIGHT B with LINING MEMPHIS BOLD B (12△426) Size, .0692

1234567890
1234567890

LINING METROMEDIUM B with LINING METROTHIN B (12△420) Size, .0692

1234567890
1234567890

BOLD FACE 9D with GOTHIC 31D (12△386) Size: Figure 1, .0692; 2 to 0, .083 (Special Alignment. 13 Point Body)

1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD (12△64) Size, .083

1234567890
1234567890

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (12△94) Size, .083

1234567890
1234567890

CLASSIC with CENTURY BOLD (12△58) Size, .083

1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (12△280) Size, .083

1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (12△378) Size, .083

1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (12△488) Size, .083

1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED [illegible]

1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED (12△102) Size, .083

1234567890
1234567890

GOTHIC No. 29C with GOTHIC No. 30C (12△210) Size: Figure 1, .0415; 2 to 0, .083 (Special Alignment. 13 Point Body)

1234567890
1234567890
(Also Special No. 1 Figure 1, .083)

GOTHIC No. 31D with GOTHIC No. 32D (12△396) Size: Figure 1, .0692; 2 to 0, .083 (Special Alignment. 13 Point Body)

1234567890
1234567890

IONIC No. 5 with BOLD FACE No. 2 (12△368) Size, .083

1234567890
1234567890

LINING MEMPHIS LIGHT A with LINING MEMPHIS BOLD A (12△424) Size, .083

1234567890
1234567890

LINING METROMEDIUM A with LINING METROTHIN A (12△418) Size, .083

1234567890
1234567890

MEMPHIS LIGHT AND BOLD (12△376) Size, .083

1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD [illegible]

1234567890
1234567890

METROMEDIUM with METROTHIN (12△308) [illegible]

1234567890
1234567890
(Also Special No. 1 Figure 1, .0692)

Linotype fractions for the above figures are shown in the fraction section immediately following

12 Point, *continued*

OLD STYLE No. 1 with CHELTENHAM BOLD (12△126) Size, .083

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with JENSON (12△156) Size, .083

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 1 (12△84) Size, .083

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 2 (12△116) Size, .083

1234567890
1234567890
1234567890
1234567890

OPTICON with BOLD FACE No. 2 (12△474) Size, .083

1234567890
1234567890

SCOTCH with JENSON (12△90) Size, .083

1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (12△310) Size, .083

1234567890
1234567890
1234567890 Special No. 3. Size, .089
1234567890

DeVINNE with ANTIQUE No. 3 (12△16) Size, .084

1234567890
1234567890

DeVINNE with TITLE No. 1 (12△152) Size, .084

1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (12△26) Size, .084

1234567890
1234567890
1234567890
1234567890

GERMAN No. 3 with BOLD FACE No. 2 (12△164) Size, .089

1234567890
1234567890

RUSSIAN CONDENSED No. 2 with ANTIQUE BLACK No. 2 (12△66) Size, .089

1234567890
1234567890

RUSSIAN No. 3 LIGHT and BOLD (12△150) Size, .089

1234567890
1234567890

RUSSIAN No. 11 with ANTIQUE BLACK No. 1 (12△52) Size, .089

1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (12△310) Size, .089

1234567890
1234567890 Special No. 3

BASKERVILLE CONDENSED with 10 Point BOLD FACE No. 1 (12△148) Size, .0899

1234567890
1234567890

CENTURY EXPANDED with 10 Point BOLD FACE No. 1 (12△24) Size, .0899

1234567890
1234567890 (10 Point Alignment)

CENTURY EXPANDED with CHELTENHAM BOLD (12△140) Size, .0899

1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD (12△88) Size, .0899

1234567890
1234567890

ELZEVIR with CHELTENHAM BOLD (12△56) Size, .0899

1234567890
1234567890
1234567890
1234567890

No. 2 with GOTHIC No. 3 (12△136) Size, .0899

1234567890
1234567890

No. 16 with CENTURY BOLD (12△70) Size, .0899

1234567890
1234567890

GOTHIC No. 5 with GOTHIC CONDENSED No. 1 (12△30) Size, .091

1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (12△274) Size, .0968

1234567890
1234567890
1234567890
1234567890

BOLD FACE No. 9C with GOTHIC No. 31C (12△218) Size: Figure 1, .0761; 2 to 0, .0968 (Special Alignment. 13 Point Body)

1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)

DeVINNE OUTLINE with BOLD FACE No. 6 (12△122) Size, .0968

1234567890
1234567890

GOTHIC No. 29B with GOTHIC No. 30B (12△212) Size: Figure 1, .0553; 2 to 0, .0968 (Special Alignment. 13 Point Body)

1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)

GOTHIC No. 31C with GOTHIC No. 32C (12△272) Size: Figure 1, .0761; 2 to 0, .0968 (Special Alignment. 13 Point Body)

1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)

GOTHIC No. 31C with GOTHIC No. 33C (12△486) Size: Figure 1, .0761; 2 to 0, .0968 (Special Alignment. 13 Point Body)

1234567890
1234567890

GOTHIC No. 32C with GOTHIC No. 33C (12△256) Size: Figure 1, .0761; 2 to 0, .0968 (Special Alignment. 13 Point Body)

1234567890
1234567890
(Also Special No. 1 Figure 1, .0968)

GOTHIC No. 44 with GOTHIC No. 42 (12△468) Size: Figure 1, .083; 2 to 0, .0968

1234567890
1234567890

GOTHIC No. 45 with GOTHIC No. 43 (12△470) Size: Figure 1, .083; 2 to 0, .0968

1234567890
1234567890

LINING MEMPHIS LIGHT with LINING MEMPHIS BOLD (12△434) Size, .0968

1234567890
1234567890

LINING METROMEDIUM with LINING METROTHIN (12△416) Size, .0968

1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

12 Point, *continued*

METROBLACK with METROLITE (12△302)
Size, .0968
1234567890
1234567890
(Also Special No. 1 Figure 1, .1383)

BOLD FACE No. 9B with GOTHIC No. 31B
(12△220) Size: Figure 1, .1107; 2 to 0, .1107
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 15 with BOLD FACE No. 4 (12△44)
Size, .1107
1234567890
1234567890

GOTHIC No. 16 with CHELTENHAM BOLD
(12△244) Size, .1107
1234567890
1234567890

GOTHIC No. 16 with TITLE No. 4 (12△104)
Size, .1107
1234567890
1234567890

GOTHIC No. 25 with GOTHIC No. 26 (12△168)
Size, .1107. (15 Point Alignment)
1234567890
1234567890

GOTHIC No. 29A with GOTHIC No. 30A (12△214)
Size: Figure 1, .0553; 2 to 0, .1107
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 31B with GOTHIC No. 32B (12△270)
Size: Figure 1, .083; 2 to 0, .1107
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 32B with GOTHIC No. 33B (12△254)
Size: Figure 1, .083; 2 to 0, .1107
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1107)

GOTHIC No. 29 with GOTHIC No. 30 (12△208)
Size: Figure 1, .0692; 2 to 0, .1245
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1245)

BOLD FACE No. 9A with GOTHIC No. 31A
(12△222) Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1383)

GOTHIC No. 31A with GOTHIC No. 32A (12△268)
Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1383)

GOTHIC No. 32A with GOTHIC No. 33A (12△252)
Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .1383)

LINING CARD GOTHIC MEDIUM with BOLD
(12△462) Size: Figure 1, .1107; 2 to 0, .1383
(Special Alignment)
1234567890
1234567890

BOLD FACE No. 9 with GOTHIC No. 31 (12△216)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .166)

GOTHIC No. 31 with GOTHIC No. 32 (12△266)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .166)

GOTHIC No. 32 with GOTHIC No. 33 (12△250)
Size: Figure 1, .1245; 2 to 0, .166
(Special Alignment. 13 Point Body)
1234567890
1234567890
(Also Special No. 1 Figure 1, .166)

14 Point

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (14△210) Size, .083
1234567890
1234567890

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (14△112) Size, .083
1234567890
1234567890

GRANJON with GRANJON BOLD (14△192)
Size, .083
1234567890
1234567890

CENTURY EXPANDED with CENTURY BOLD
(14△20) Size, .0968
1234567890
1234567890

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (14△42) Size, .0968
1234567890
1234567890

CLASSIC with CENTURY BOLD (14△26)
Size, .0968
1234567890
1234567890

CLOISTER WIDE with CLOISTER BOLD (14△158)
Size, .0968
1234567890
1234567890

DeVINNE with ANTIQUE No. 3 (14△22)
Size, .0968
1234567890
1234567890

DeVINNE with TITLE No. 1 (14△140) Size, .0968
1234567890
1234567890

EXCELSIOR with BOLD FACE No. 2 (14△214)
Size, .0968
1234567890
1234567890

EXCELSIOR with MEMPHIS BOLD (14△252)
Size, .0968
1234567890
1234567890

GERMAN No. 4 with BOLD FACE No. 2 (14△118)
Size, .0968
1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (14△136) Size, .0968
1234567890
1234567890

GOTHIC No. 13 with DeVINNE CONDENSED
(14△48) Size, .0968
1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD
(14△200) Size, .0968
1234567890
1234567890

MEMPHIS MEDIUM with MEMPHIS BOLD
1234567890
1234567890

METROMEDIUM with METROTHIN (14△186)
1234567890
1234567890

Linotype fractions for the above figures are shown in the Fraction section immediately following.

14 Point, *continued*

No. 36 with 12 Point BOLD FACE No. 4 (14△10) Size, .0968

1234567890
1234567890

OLD STYLE No. 1 with ANTIQUE No. 1 (14△24) Size, .0968

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with CHELTENHAM BOLD (14△62) Size, .0968

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with JENSON (14△90) Size, .0968

1234567890
1234567890
1234567890
1234567890

OLD STYLE No. 1 with TITLE No. 2 (14△72) Size, .0968

1234567890
1234567890
1234567890
1234567890

TEXTYPE with BOLD FACE No. 2 (14△194) Size, .0968

1234567890
1234567890

No. 16 with CENTURY BOLD (14△36) Size, .1037

1234567890
1234567890

BENEDICTINE BOOK with BENEDICTINE (14△152) Size, .1107

1234567890
1234567890
1234567890
1234567890

CENTURY EXPANDED with CHELTENHAM BOLD (14△86) Size, .1107

1234567890
1234567890

CHELTENHAM WIDE with CHELTENHAM BOLD (14△40) Size, .1107

1234567890
1234567890

DeVINNE OUTLINE with BOLD FACE No. 6 (14△80) Size, .1107

1234567890
1234567890

ELZEVIR with CHELTENHAM BOLD (14△28) Size, .1107

1234567890
1234567890

2 0 Special No. 1
2 **0**

GOTHIC No. 16 with CHELTENHAM BOLD (14△138) Size, .1107

1234567890
1234567890

GOTHIC No. 16 with TITLE No. 4 (14△50) Size, .1107

1234567890
1234567890

GOTHIC No. 44 with GOTHIC No. 42 (14△242) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

GOTHIC No. 45 with GOTHIC No. 43 (14△244) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

METROBLACK with METROLITE (14△180) Size, .1107

1234567890
1234567890

(Also Special No. 1 Figure 1, .0968)

18 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18△56) Size, .0968

1234567890
1234567890

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18△4) Size, .0968

1234567890
1234567890

MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18△68) Size, .0968

1234567890
1234567890

CENTURY BOLD with CENTURY EXPANDED (18△60) Size, .1107 (19 Point Alignment)

1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (18△36) Size, .1107

1234567890
1234567890

GOTHIC No. 16 with CHELTENHAM BOLD (18△34) Size, .1107 (19 Point Alignment)

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS LIGHT (18△48) Size, .1107

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS MEDIUM (18△64) Size, .1107

1234567890
1234567890

MEMPHIS LIGHT with MEMPHIS BOLD (18△16) Size, .1107

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (18△8) Size, .1107

1234567890
1234567890

Special No. 1
Size: Figure 1, .1245; 2 to 0, .1522

1234567890
1234567890

METROMEDIUM No. 2 with METROTHIN No. 2 (18△6) Size: Figure 1, .0968; 2 to 0, .1107

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (18△8) Size: Figure 1, .1245; 2 to 0, .1522 Special No. 1

1234567890
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

24 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24△56) Size, .1107

1234567890
1234567890

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (24△36)
Size: Figure 1, .1107; 2 to 0, .1383

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS LIGHT (24△48)
Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

METROMEDIUM No. 2 with METROTHIN No. 2 (24△6) Size: Figure 1, .1245; 2 to 0, .1798

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2 (24△8) Size: Figure 1, .1383; 2 to 0, .1937

1234567890
1234567890

GOTHIC No. 16 with CHELTENHAM BOLD (24△34) Size: Figure 1, .1798; 2 to 0, .2075 (25 Point Alignment)

123456789
123456789

ONE-LETTER DISPLAY, ROMAN
16 to 60 Point

16 Point

BASKERVILLE (16△15) Size, .1107 (15 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .0968)

1234567890

BODONI (16△21) Size, .1107 (15 Point Alignment)

1234567890

ESTIENNE (16△17)
Size: Figure 1, .0692; 2 to 0, .1107 (14 Point Alignment)

1234567890

18 Point

IONIC CONDENSED (18△287) Size, .0761 (16 Point Alignment)

1234567890

LINO SCRIPT (18△271) Size, .0761 (Special Alignment)

1234567890

LATIN CONDENSED (18△37) Size, .077

1234567890

DeVINNE EXTRA CONDENSED (18△55)
Size: Figure 1, .062; 2 to 0, .079

1234567890

GOTHIC No. 14 (18△43) Size, .083

1234567890

GOTHIC CONDENSED No. 2 (18△1) Size, .0899

1234567890

BODONI BOLD CONDENSED (18△283) Size, .0968 (16 Point Alignment)

1234567890

BODONI BOOK EXTRA CONDENSED (18△227) Size, .0968. (16 Point Alignment)

1234567890

ENCORE CONDENSED (18△81) Size, .0968

1234567890

ERBAR BOLD CONDENSED (18△351) Size, .0968

1234567890

ERBAR LIGHT CONDENSED (18△353) Size, .0968

1234567890

ERBAR MEDIUM CONDENSED (18△391) Size, .0968

1234567890

LINO TEXT (18△285) Size, .0968 (16 Point Alignment)

1234567890

CENTURY BOLD CONDENSED (18△57) Size, .097

1234567890

CHELTENHAM BOLD EXTRA CONDENSED

1234567890

CONDENSED OUTLINE (18△75) Size, .1037

1234567890

CHELTENHAM BOLD CONDENSED (18△59)

1234567890

JENSEN CONDENSED (18△53) Size, .110

1234567890

ANTIQUE CONDENSED (18△35) Size, .1107

1234567890

ANTIQUE No. 1 (18△103) Size, .1107

1234567890
1234567890

BENEDICTINE (18△111) Size, .1107

1234567890
1234567890

BENEDICTINE BOOK (18△225) Size, .1107

1234567890
1234567890

BODONI (18△101) Size, .1107 (16 Point Alignment)

1234567890

BODONI BOLD (18△165) Size, .1107 (16 Point Alignment)

1234567890

BODONI BOOK (18△125) Size, .1107 (16 Point Alignment)

1234567890

CASLON BOLD CONDENSED (18△163) Size, .1107 (16 Point Alignment)

1234567890

CASLON No. 4 (18△115) Size, .1107

1234567890

CASLON OLD FACE (18△169) Size, .1107 (16 Point Alignment)

1234567890
1234567890

(To cast on 16 Point Body)

Special No. 1

3 4 5 7 9

Linotype fractions for the above figures are shown in the fraction section immediately following

18 Point, *continued*

CENTURY BOLD (18△133) Size, .1107
(19 Point Alignment)
1234567890

(Special No. 1. Size, .1245)
1234567890

CENTURY EXPANDED (18△123) Size, .1107
1234567890

CHELTENHAM BOLD (18△97) Size, .1107
1234567890

Special No. 1. Size, .1452
1234567890

CHELTENHAM CONDENSED (18△99) Size, .1107
1234567890

CHELTENHAM MEDIUM CONDENSED (18△389) Size, .1107
1234567890

CLOISTER (18△263)
Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)
1234567890

CLOISTER BOLD (18△243)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)
1234567890

(Also Special No. 1 Figure 1, .1107)

DeVINNE OUTLINE (18△183)
Size: Figure 1, .0968; 2 to 0, .1107
1234567890

ELZEVIR No. 2 (18△113)
Size: Figure 1, .0692; 2 to 0, .1107
1234567890

ELZEVIR No. 3 (18△155) Size, .1107
1234567890
1234567890

FRENCH OLD STYLE No. 2 (18△63) Size, .1107
1234567890

GARAMOND (18△265)
Size: Figure 1, .083; 2 to 0, .1107
(16 Point Alignment)
1234567890

(Also Special No. 1 Figure 1, .1107)
1234567890

5 Special No. 1

GARAMOND BOLD (18△277)
Size: Figure 1, .0968; 2 to 0, .1107
(16 Point Alignment)
1234567890
1234567890

GARAMOND BOLD No. 3 (18△401) Size, .1107
(16 Point Alignment)
1234567890

GERMAN BOLD FACE No. 3 (18△105)
Size, .1107
1234567890

Special No. 1. Size, .1245
1234567890

GOTHIC CONDENSED No. 1 (18△33) Size, .1107
1234567890

GOTHIC No. 13 (18△65) Size .1107
1234567890

(Also Special No. 3 Figure 1, .083)
1 Special No. 4. Size, .1107

GOTHIC No. 16 (18△179) Size, .1107
(19 Point Alignment)
1234567890

Special No. 1. Size, .1798
1234567890

GOTHIC No. 18 (18△71) Size, .1107
1234567890

GOTHIC No. 44 (18△395) Size, .1107
1234567890

GRANJON (18△301)
Size: Figure 1, .0692; 2 to 0, .1107
(16 Point Alignment)
1234567890
1234567890

HEADING TEXT (18△67) Size, .1107
1234567890

MEMPHIS BOLD (18△349) Size, .1107
1234567890

MEMPHIS LIGHT (18△347) Size, .1107
1234567890

MEMPHIS MEDIUM (18△379) Size, .1107
1234567890

METROBLACK (18△321) Size, .1107
1234567890

(Special No. 1)
Size: Figure 1, .1245; 2 to 0, .1522
1234567890

METROLITE (18△235) Size, .1107
1234567890

Special No. 1.
Size: Figure 1, .1245; 2 to 0, .1522
1234567890

METROMEDIUM (18△257)
Size: Figure 1, .0968; 2 to 0, .1107
1234567890

(Also Special No. 2 Figure 1, .1107)
Special No. 1. Size, .1245
1234567890

METROTHIN (18△259)
Size: Figure 1, .0968; 2 to 0, .1107
1234567890

(Also Special No. 2 Figure 1, .1107)
Special No. 1. Size, .1245
1234567890

OLD STYLE No. 1 (18△79) Size, .1107
1234567890

OLD STYLE No. 7 (18△193) Size, .1107
1234567890
1234567890

PABST EXTRA BOLD CONDENSED (18△327)
Size, .1107
1234567890

PABST OLD STYLE CONDENSED (18△93)
Size, .1107
1234567890

TITLE No. 1 (18△199) Size, .1107
1234567890

TITLE No. 2 (18△95) Size, .1107
1234567890

TITLE No. 5 (18△121) Size, .1107
1234567890

BENEDICTINE BOLD (18△233)
Size: Figure 1, .1107; 2 to 0, .1245
1234567890
1234567890

CENTURY BOLD (18△133) Size, .1245
(19 Point Alignment)
1234567890 Special No. 1

ESTIENNE (18△355)
Size: Figure 1, .083; 2 to 0, .1245
(16 Point Alignment)
1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

18 Point, *continued*

FRANKLIN OLD STYLE (18△177) Size, .1245

1234567890
1234567890

GERMAN BOLD FACE No. 3 (18△[illegible]) Special No. 1

1234567890

GOTHIC CONDENSED OUTLINE (18△247)
Size: Figure 1, .0968; Figure 4, Size, .1522; Balance, .1245
(Special Alignment)

1234567890

METROMEDIUM (18△[illegible]) Special No. 1

1234567890

METROTHIN (18△259) Size, .1245

1234567890 Special No. 1

NARCISS (18△249)
Size: Figure 1, .0968; 2 to 0, .1245
(16 Point Alignment)

1234567890

SCOTCH (18△195)
Size: Figure 1, .0968; 2 to 0, .1245
(19 Point Alignment)

1234567890

Figure 1, .1107; 2 to 0, .1383

1234567890 Special No. 1

CLEARFACE BOLD (18△239) Size, .1383
(19 Point Alignment)

1234567890

GOTHIC No. 39 (18△373)
Size: Figure 1, .083; 2 to 0, .1383

1234567890

GOTHIC No. 40 (18△[illegible])
Size: Figure 1, [illegible] 2 to 0, [illegible]

1234567890

MEMPHIS EXTRA BOLD (18△357)
Size: Figure 1, .0968; 2 to 0, .1383

1234567890

POWELL (18△191) Size, .1383
(19 Point Alignment)

1234567890

SCOTCH (18△195)
[illegible]
(19 Point Alignment)

1234567890 Special No. 1

CHELTENHAM BOLD (18△97) Size, .1452
Special No. 1

1234567890

GOTHIC No. 29A (18△145)
Size: Figure 1, .083; 2 to 0, .1522
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1522)

GOTHIC No. 30A (18△147)
Size: Figure 1, .083; 2 to 0, .1522
Special Alignment

1234567890
(Also Special No. 1 Figure 1, .1522)

JENSON BOLD (18△117)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

METROBLACK (18△321)
Size: Figure 1, .1245; 2 to 0, .1522
Special No. 1

1234567890

METROLITE (18△235)
Size: Figure 1, .1245; 2 to 0, .1522
Special No. 1

1234567890

VULCAN BOLD (18△311)
Size: Figure 1, .1245; 2 to 0, .1522

1234567890

Special No. 1

12 0

CASLON No. 3 (18△213)
Size: Figure 1, .1383; 2 to 0, .166
(19 Point Alignment)

1234567890
1234567890

GOTHIC No. 41 [illegible]
Size: Figure 1, .1107; 2 to 0, .166

1234567890

Special No. 1. (19 Point Alignment)

1234567890

PABST EXTRA BOLD (18△305) Size, .166

1234567890

FRANKLIN GOTHIC (18△[illegible]) Size, .1798
19 Point Alignment

1234567890

GOTHIC No. 16 (18△179) Size, .1798
Special No. 1 (19 Point Alignment)

1234567890

POSTER BODONI (18△309)
Size: Figure 1, .1383; 2 to 0, .1798

1234567890

BOLD FACE 9A (18△151)
Size: Figure 1, .1522; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 29 (18△139)
Size: Figure 1, .0968; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 30 (18△141)
Size: Figure 1, .0968; 2 to 0, .1937
Special Alignment

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 31A (18△149)
Size: Figure 1, .0968; 2 to 0, .1937
(Special Alignment)

1234567890
(Also Special No. 1 Figure 1, .1937)

GOTHIC No. 38 (18△251)
Size: Figure 1, .1107; 2 to 0, .1937
(19 Point Alignment)

1234567890

BOLD FACE No. 9 (18△157)
Size: Figure 1, .166; 2 to 0, .2213
(Special Alignment)

123456789
(Also Special No. 1 Figure 1, .2213)

GOTHIC No. 31 (18△143)
Size: Figure 1, .1245; 2 to 0, .249
(Special Alignment)

12345678
(Also Special No. 1 Figure 1, 249)

20 Point

ANTIQUE EXTRA CONDENSED (20△5)
Size, .0761

1234567890

RUSSIAN ANTIQUE CONDENSED (20△11)
Size, .089

1234567890

GOTHIC CONDENSED No. 3 (20△27) Size, .105
(Special Alignment)

1234567890

CONDENSED TITLE No. 1 (20△3) Size, .110

1234567890

CHELTENHAM (20△9) Size, .1107

1234567890

Special No. 1. Size, .1383

1234567890

GOTHIC No. 5 (20△15) Size, .1107

1234567890

CHELTENHAM [illegible]

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

21 Point

LATIN CONDENSED (21△1) Size, .0968

1234567890

GRANJON (21△19)
Size: Figure 1, .083; 2 to 0, .1107
(18 Point Alignment)

1234567890

1234567890

Special No. 1. Size, .1245

234567890

BODONI (21△13) Size, .1245
(18 Point Alignment)

1234567890

BODONI BOLD (21△15) Size, .1245
(18 Point Alignment)

1234567890

GRANJON (21△19)
Size: Figure 1, .083; Special No. 1, 2 to 0, .1245
(18 Point Alignment)

1234567890

CASLON OLD FACE (21△3) Size, .1383
(18 Point Alignment)

1234567890

1234567890

Special No. 1 (Casts on 18 Point Body)

345 7 9

NARCISS (21△7)
Size: Figure 1, .1107; 2 to 0, .1383
(18 Point Alignment)

1234567890

VULCAN BOLD (21△21)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

Special No. 1

12 0

24 Point

GOTHIC CONDENSED No. 3 (24△59) Size, .0968
(25 Point Alignment)

1234567890

IONIC CONDENSED (24△243) Size, .0968
(22 Point Alignment)

1234567890

DeVINNE EXTRA CONDENSED (24△27)
Size: Figure 1, .076; 2 to 0, .104

1234567890

GOTHIC CONDENSED No. 2 (24△21) Size, .110

1234567890

BODONI BOLD CONDENSED (24△241) Size, .1107
(22 Point Alignment)

1234567890

BODONI BOOK (24△115) Size, .1107
(22 Point Alignment)

1234567890

BODONI CONDENSED (24△113) Size, .1107
(22 Point Alignment)

1234567890

CAPTION (24△23) Size, .1107
(Special Alignment)

1234567890

CASLON BOLD EXTRA CONDENSED (24△297)
Size, .1107
(25 Point Alignment)

1234567890

CENTURY BOLD CONDENSED (24△57) Size, .1107

1234567890

Special No. 1. Size, .1245

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(24△29) Size, .1107

1234567890

Special No. 1. Size, .125

1234567890

CHELTENHAM CONDENSED (24△55) Size, .1107

1234567890

Special No. 1. Size, .166

1234567890

CHELTENHAM MEDIUM CONDENSED
(24△331) Size, .1107

1234567890

CONDENSED OUTLINE (24△99) Size, .1107

1234567890

ENCORE CONDENSED (24△61) Size, .1107

1234567890

ERBAR BOLD CONDENSED (24△295) Size, .1107

1234567890

ERBAR LIGHT CONDENSED (24△299) Size, .1107

1234567890

ERBAR MEDIUM CONDENSED (24△353)
Size, .1107

1234567890

GOTHIC No. 18 (24△53) Size, .1107

1234567890

ROMAN BOLD CONDENSED (24△47) Size, .1107

1234567890

Special No. 1.
Size: Figure 1, .1107; 2 to 0, .166

1234567890

LATIN CONDENSED (24△25) Size, .111

1234567890

CENTURY BOLD CONDENSED (24△57)
Size, .1245
Special No. 1

1234567890

JENSON BOLD CONDENSED (24△87) Size, .1245

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(24△29) Size, .125
Special No. 1

1234567890

CHELTENHAM BOLD CONDENSED (24△123)
Size, .1383

1234567890

CLOISTER (24△223)
Size: Figure 1, .1107; 2 to 0, .1383
(22 Point Alignment)

1234567890

DeVINNE CONDENSED (24△157)
Size: Figure 1, .1107; 2 to 0, .1383

1234567890

GOTHIC No. 13 (24△51)
Size: Figure 1, .1107; 2 to 0, .1383

1234567890

(Also Special No. 5 Figure 1, .1383)

ANTIQUE No. 1 (24△135) Size, .1522

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

24 Point, *continued*

BODONI (24△73) Size, .1522
(22 Point Alignment)

1234567890

CENTURY EXPANDED (24△137) Size, .1522

1234567890

CLOISTER BOLD (24△207)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .1522)

GARAMOND BOLD No. 3 (24△339)
Size: Figure 1, .1107; 2 to 0, .1522
(22 Point Alignment)

1234567890

PABST EXTRA BOLD CONDENSED (24△279)
Size, .1522

1234567890

BENEDICTINE (24△179)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BENEDICTINE BOLD (24△193)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BENEDICTINE BOOK (24△185)
Size: Figure 1, .1383; 2 to 0, .166

1234567890
1234567890

BODONI BOLD (24△121) Size, .166
(22 Point Alignment)

1234567890

CASLON BOLD CONDENSED (24△119
Size: Figure 1, .1245; 2 to 0, .166

1234567890

CASLON OLD FACE (24△127) Size, .166
(22 Point Alignment)

1234567890

1234567890

345 7 9

CENTURY BOLD (24△107) Size, .166
(25 Point Alignment)

1234567890

CHELTENHAM

1234567890

CHELTENHAM CONDENSED (24△55) Size, .166
Special No. 1

1234567890

CLEARFACE BOLD (24△199) Size, .166
(25 Point Alignment)

1234567890

ELZEVIR No. 2

1234567890

ELZEVIR No. 3 (24△133) Size, .166

1234567890
1234567890

GARAMOND (24△227)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

Special No. 1

5

GARAMOND BOLD (24△235)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)

1234567890
1234567890

GRANJON (24△321)
Size Figure 1, .0968; 2 to 0, .166
(22 Point Alignment)

1234567890

1234567890

MEMPHIS BOLD (24△303)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

MEMPHIS LIGHT (24△301)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

MEMPHIS MEDIUM (24△349)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

METROMEDIUM (24△205)
Size: Figure 1, .1107; 2 to 0, .166

1234567890

METROTHIN (24△275)

1234567890

(Also Special No. 1 Figure 1, .166)

NARCISS (24△211)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

1234567890

OLD STYLE No. 7 (24△79) Size, .166

1234567890

ROMAN BOLD CONDENSED (24△47)
Size: Figure 1, .1107; 2 to 0, .166
Special No. 1

1234567890

SCOTCH (24△171)
Size: Figure 1, .1383; 2 to 0, .166
(25 Point Alignment)

1234567890

(Also Special No. 1 Figure 1, .166)

TITLE No. 5 (24△93) Size, .166

1234567890

CHELTENHAM BOLD (24△75) Size, .1798

1234567890

GOTHIC No. 39 (24△315)
Size: Figure 1, .1107; 2 to 0, .1798

1234567890

GOTHIC No. 40 (24△317)
Size: Figure 1, .1107; 2 to 0, .1798

1234567890

DeVINNE OUTLINE (24△141) Size, .1937

1234567890

JENSON BOLD (24△183)

1234567890

Linotype fractions to the above figures are shown in the fraction section immediately following.

24 Point, continued

MEMPHIS EXTRA BOLD (24△333)
Size: Figure 1, .1383; 2 to 0, .1937

1234567890

METROBLACK (24△267)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

METROLITE (24△269)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

POWELL (24△153) Size, .1937
(25 Point Alignment)

123456789

TITLE No. 2 (24△143) Size, .1937

1234567890

VULCAN BOLD (24△261)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

Special No. 1

12 0

CASLON No. 3 (24△175)
Size: Figure 1, .1798; 2 to 0, .2075

123456789
123456789

FRANKLIN GOTHIC (24△351) Size, .2075

123456789

GOTHIC No. 16 (24△139) Size, .2075
(25 Point Alignment)

123456789

Special No. 4. Size, .2213

12345678

GOTHIC No. 41 (24△319)
Size: Figure 1, .1383; 2 to 0, .2075

123456789

Special No. 1
(25 Point Alignment)

123456789

GOTHIC No. 16 (24△139) Size, .2213
Special No. 4. (25 Point Alignment)

12345678

PABST EXTRA BOLD (24△259) Size, .2213

12345678

GOTHIC No. 38 (24△215)
Size: Figure 1, .1245; 2 to 0, .249

12345678

POSTER BODONI (24△257)
Size: Figure 1, .1937; 2 to 0, .249

12345678

27 Point

BODONI BOLD (27△1) Size, .1937
(26 Point Alignment)

1234567890

28 Point

GOTHIC No. 14 (28△1) Size, .0968

1234567890

GOTHIC CONDENSED No. 3 (28△5) Size, .100

1234567890

ERBAR BOLD CONDENSED (28△19) Size, .1107

1234567890

ERBAR LIGHT CONDENSED (28△21) Size, .1107

1234567890

ERBAR MEDIUM CONDENSED (28△23)
Size, .1107

1234567890

30 Point

GOTHIC CONDENSED No. 3 (30△1) Size, .105

1234567890

CASLON BOLD EXTRA CONDENSED (30△219)
Size, .1107

1234567890

CENTURY BOLD EXTRA CONDENSED (30△75)
Size, .1107

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(30△7) Size, .1107

1234567890

Special No. 1. Size, .146

1234567890

GERMAN CONDENSED (30△13)
Size: Figure 1, .0795; 2 to 0, .1107

1234567890

GOTHIC CONDENSED No. 3B (30△273)
Size, .1107

1234567890

GOTHIC CONDENSED No. 4 (30△181) Size, .1107

1234567890

IONIC CONDENSED (30△185) Size, .1107
(28 Point Alignment)

1234567890

LATIN COMPRESSED (30△19) Size, .1107

1234567890

LATIN EXTRA CONDENSED (30△127)
Size, .1107

1234567890

PROVINCIAL (30△57) Size, .1107

1234567890

CAPTION (30△5) Size, .112

1234567890

Special No. 1. Size, .123

1234567890

GOTHIC CONDENSED No. 2 (30△3) Size, .112

1234567890

Special No. 1. Size, .152

1234567890

Special No. 2. Size, .1452

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

30 Point, *continued*

CAPTION (30△5) Size, .123
Special No. 1

1234567890

GOTHIC CONDENSED No. 2 (30△3) Size, .1452
Special No. 2

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(30△7) Size, .146
Special No. 1

1234567890

GOTHIC CONDENSED No. 2 (30△3) Size, .152
Special No. 1

1234567890

LATIN CONDENSED (30△9) Size, .152

1234567890

BODONI BOLD CONDENSED (30△183) Size, .166
(28 Point Alignment)

1234567890

BODONI CONDENSED (30△153) Size, .166
(28 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED (30△71)
Size, .166

1234567890

CLOISTER (30△161)
Size: Figure 1, .1383; 2 to 0, .166
(28 Point Alignment)

1234567890

GOTHIC No. 13 (30△59)
Size: Figure 1, .1383; 2 to 0, .166

1234567890

BODONI (30△29) Size, .1798
(28 Point Alignment)

1234567890

CHELTENHAM MEDIUM CONDENSED (30△253)
Size: Figure 1, .1383; 2 to 0, .1798

1234567890

CONDENSED OUTLINE (30△53) Size, .1798

1234567890

DeVINNE CONDENSED (30△83) Size, .1798

1234567890

NARCISS (30△159)
Size: Figure 1, .1383; 2 to 0, .1798
(28 Point Alignment)

1234567890

BODONI BOOK (30△109)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890

CHELTENHAM (30△55) Size, .1937

1234567890

CLOISTER BOLD (30△155)
Size: Figure 1, .1522; 2 to 0, .1937
(28 Point Alignment)

1234567890

GARAMOND (30△165)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890
1234567890

GARAMOND BOLD (30△173)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 (30△261)
Size: Figure 1, .1383; 2 to 0, . 1937
(28 Point Alignment)

1234567890

HOWLAND (30△85) Size, .1937
(32 Point Alignment)

1234567890

MEMPHIS BOLD (30△225)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

MEMPHIS LIGHT (30△223)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

MEMPHIS MEDIUM (30△271)
Size: Figure 1, .1245; 2 to 0, .1937

1234567890

PABST EXTRA BOLD CONDENSED (30△207)
Size, .1937

1234567890

GRANJON (30△245)
Size: Figure 1, .111; 2 to 0, .207
(28 Point Alignment)

123456789
123456789

BENEDICTINE (30△119)
Size: Figure 1, .166; 2 to 0, .2075

123456789
123456789

BENEDICTINE BOLD (30△139)
Size: Figure 1, .1798; 2 to 0, .2075

123456789
123456789

BENEDICTINE BOOK (30△131)
Size: Figure 1, .166; 2 to 0, .2075

123456789
123456789

Linotype fractions for the above figures are shown in the fraction section immediately following

30 Point, *continued*

BODONI BOLD (30△69) Size, .2075
(28 Point Alignment)

1234567890

CASLON BOLD CONDENSED (30△67) Size: Figure 1, .1522; 2 to 0, .2075

1234567890

CASLON OLD FACE (30△129) Size, .2075
(28 Point Alignment)

1234567890

1234567890

CENTURY BOLD (30△89) Size, .2075

1234567890

CHELTENHAM BOLD (30△31) Size, .2075

1234567890

CLEARFACE BOLD (30△145) Size, .2075

1234567890

ELZEVIR No. 2 (30△41) Size: Figure 1, .0968; 2 to 0, .2075

1234567890

METROMEDIUM (30△203) Size: Figure 1, .1245; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

METROTHIN (30△205) Size: Figure 1, .0968; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

SCOTCH (30△107) Size: Figure 1, .1798; 2 to 0, .2075

1234567890

(Also Special No. 1 Figure 1, .2075)

TITLE No. 5 (30△47) Size, .2075

1234567890

DeVINNE OUTLINE (30△269) Size: Figure 1, .1937; 2 to 0, .2213

1234567890

GOTHIC No. 39 (30△239) Size: Figure 1, .1383; 2 to 0, .2213

1234567890

GOTHIC No. 40 (30△241) Size: Figure 1, .1383; 2 to 0, .2213

1234567890

MEMPHIS EXTRA BOLD (30△277) Size: Figure 1, 166; 2 to 0, .2213

1234567890

CASLON No. 3 (30△113) Size: Figure 1, .2213; 2 to 0, .249

1234567890

1234567890

GOTHIC No. 16 (30△93) Size, .249
Special No. 1

1234567890

GOTHIC No. 41 (30△243) Size: Figure 1, .1729; 2 to 0, .249

1234567890

JENSON BOLD (30△137) Size: Figure 1, .2213; 2 to 0, .249
(32 Point Alignment)

1234567890

METROBLACK (30△193) Size: Figure 1, .166; 2 to 0, .249

1234567890

METROLITE (30△197) Size: Figure 1, .166; 2 to 0, .249

1234567890

GOTHIC No. 16 (30△93) Size, .2628

1234567890

Special No. 1. Size, .249

1234567890

PABST EXTRA BOLD (30△201) Size, .2767

1234567890

POSTER BODONI (30△79) Size: Figure 1, .2213; 2 to 0, .2767

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

34 Point

GOTHIC No. 14 (34△1) Size, .110

1234567890

GOTHIC CONDENSED No. 3 (34△3) Size, .1107

1234567890

Special No. 1. Size, .120

1234567890

GOTHIC CONDENSED No. 3 (34△3) Size, .120
Special No. 1

1234567890

ERBAR LIGHT CONDENSED (34△13) Size, .1245

1234567890

ERBAR MEDIUM CONDENSED (34△15)
Size, .1522

1234567890

ERBAR BOLD CONDENSED (34△11) Size, .1798

1234567890

36 Point

CHELTENHAM BOLD EXTRA CONDENSED
(36△45) Size, .1107

1234567890

Special No. 2. Size, .166

1234567890

GOTHIC CONDENSED No. 2 (36△23) Size, .1107

1234567890

Special No. 1
Size: Figure 1, .1314; 2 to 0, .1591

1234567890

GOTHIC CONDENSED No. 3 (36△1) Size, .1107

1234567890

Special No. 1. Size, .1349

1234567890

CAPTION (36△5) Size, .112

1234567890

Special No. 1. Size, .150

1234567890

GOTHIC No. 14 (36△3) Size, .1245

1234567890

GOTHIC CONDENSED No. 3 (36△1) Size, .1349
Special No. 1

1234567890

IONIC CONDENSED (36△99) Size, .1383
(34 Point Alignment)

1234567890

CAPTION (36△5) Size, .150
Special No. 1

1234567890

LATIN CONDENSED (36△85) Size, .1522

1234567890

GOTHIC CONDENSED No. 2 (36△23)
Size: Figure 1, .1314; 2 to 0, .1591
Special No. 1

1234567890

CHELTENHAM BOLD EXTRA CONDENSED
(36△45) Size, .166
Special No. 2

1234567890

PROVINCIAL (36△47) Size, .166

1234567890

BODONI BOLD CONDENSED (36△145) Size, .1937
(34 Point Alignment)

1234567890

CHELTENHAM BOLD CONDENSED (36△73)
Size, .1937

1234567890

CLOISTER (36△91) Size:
Figure 1, .166; 2 to 0, .1937
(34 Point Alignment)

1234567890

GOTHIC No. 13 (36△61)
Size: Figure 1, .166; 2 to 0, .1937

1234567890

BODONI (36△17) Size, .2213
(34 Point Alignment)

12345678

CLOISTER BOLD (36△137)
Size: Figure 1, .1798; 2 to 0, .2351
(34 Point Alignment)

12345678

MEMPHIS BOLD (36△129)
Size: Figure 1, .1522; 2 to 0, .2351

12345678

MEMPHIS LIGHT (36△127)
Size: Figure 1, .1522; 2 to 0, .2351

12345678

NARCISS (36△89)
Size: Figure 1, .166; 2 to 0, .2351
(34 Point Alignment)

12345678

Linotype fractions for the above figures are shown in the fraction section immediately following

36 Point, *continued*

PABST EXTRA BOLD CONDENSED (36△125) Size, .2351

1234567890

Special No. 1 (Casts on 30 Point Body)

345 7 9

BENEDICTINE (36△79) Size: Figure 1, .1937; 2 to 0, .249

1234567890
1234567890

BENEDICTINE BOLD (36△87) Size: Figure 1, .2075; 2 to 0, .249

1234567890
1234567890

BENEDICTINE BOOK (36△83) Size: Figure 1, .1937; 2 to 0, .249

1234567890
1234567890

BODONI BOLD (36△65) Size, .249
(34 Point Alignment)

1234567890

CASLON (36△147) Size, .249
(34 Point Alignment)

1234567890

CASLON BOLD CONDENSED (36△143) Size: Figure 1, .1798; 2 to 0, .249

1234567890

CASLON OLD FACE (36△81) Size, .249
(34 Point Alignment)

1234567890
1234567890

CENTURY BOLD (36△55) Size, .249

1234567890

CHELTENHAM (36△43) Size, .249

1234567890

CHELTENHAM BOLD (36△33) Size, .249

1234567890

Special No. 1. Size, .2629

1234567890

ELZEVIR No. 2 (36△31) Size: Figure 1, .1107; 2 to 0, .249

1234567890

DeVINNE OUTLINE (36△159) Size: Figure 1, .2213; 2 to 0, .249

1234567890

GARAMOND (36△93) Size: Figure 1, .1937; 2 to 0, .249
(34 Point Alignment)

1234567890
1234567890

GARAMOND BOLD (36△97) Size: Figure 1, .1937; 2 to 0, .249
(34 Point Alignment)

1234567890
1234567890

GOTHIC No. 16 (36△59) Size, .249
Special No. 1

1234567890

GRANJON (36△638) Size: Figure 1, .1245; 2 to 0, .249

1234567890

Where two styles of figures are shown, old style and modernized, specify which style is desired

36 Point, *continued*

METROMEDIUM (36△109) Size: Figure 1, .1522; 2 to 0, .249

1234567890

Also Special No. 1 Figure 1, .249

METROTHIN (36△111) Size: Figure 1, .1245; 2 to 0, .249

1234567890

(Also Special No. 1 Figure 1, .249)

TITLE No. 5 (36△41) Size, .249

1234567890

CHELTENHAM BOLD (36△33) Size, .2629
Special No. 1

1234567890

METROBLACK (36△103) Size: Figure 1, .1937; 2 to 0, .2906

1234567890

METROLITE (36△105) Size: Figure 1, .1937; 2 to 0, .2906

1234567890

POSTER BODONI (36△123) Size: Figure 1, .249; 2 to 0, .3044

1234567890

GOTHIC No. 16 (36△59) Size, .315

123456789

Special No. 1. Size, .249

1234567890

42 Point

GOTHIC CONDENSED No. 4 (42△25) Size, .1383
(Casts on 36 Point Body)

1234567890

IONIC EXTRA CONDENSED (42△35) Size, .1383
(Casts on 36 Point Body)

1234567890

GOTHIC No. 14 (42△1) Size, .154
(Casts on 36 Point Body)

1234567890

CAPTION (42△23) Size, .166
(Casts on 36 Point Body)

1234567890

CHELTENHAM BOLD EXTRA CONDENSED (42△21) Size, .166
(Casts on 36 Point Body)

1234567890

ERBAR LIGHT CONDENSED (42△47) Size: Figure 1, .166; 2 to 0, .1937
(Casts on 36 Point Body)

1234567890

GOTHIC CONDENSED No. 2 (42△27) Size: Figure 1, .1522; 2 to 0, .1937
(Casts on 36 Point Body)

1234567890

ERBAR MEDIUM CONDENSED (42△59)
Size: Figure 1, .1798; 2 to 0, .2075
(Casts on 36 Point Body)

1234567890

ERBAR BOLD CONDENSED (42△49) Size: Figure 1, .2076; 2 to 0, .2213
(Casts on 36 Point Body)

1234567890

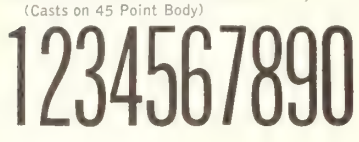
BODONI BOLD (42△57) Size, .2906
(Casts on 36 Point Body)

1234567890

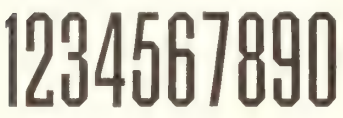
Linotype fractions for the above figures are shown in the fraction section immediately following.

48 Point

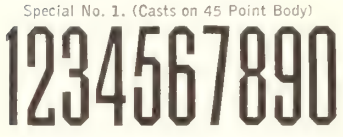
GOTHIC CONDENSED No. 3 (48△3) Size, .1798
(Casts on 45 Point Body)



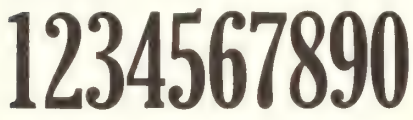
GOTHIC No. 14 (48△1) Size: Figure 1, .0968; 2 to 0, .1798
(Casts on 45 Point Body)



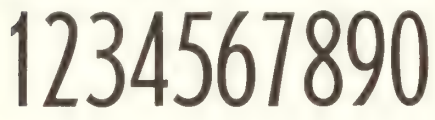
Special No. 1. (Casts on 45 Point Body)



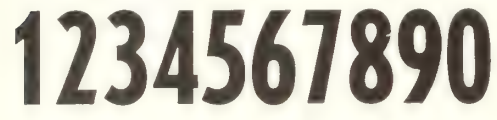
CHELTENHAM BOLD EXTRA CONDENSED (48△9) Size, .2075
(Casts on 45 Point Body)



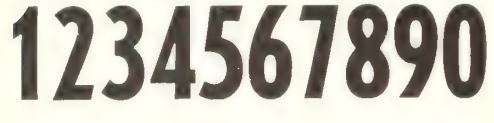
ERBAR LIGHT CONDENSED (48△17) Size: Figure 1, .1937; 2 to 0, .2213
(Casts on 45 Point Body)



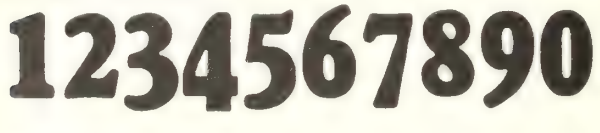
ERBAR BOLD CONDENSED (48△15) Size: Figure 1, .2351; 2 to 0, .249
(Casts on 45 Point Body)



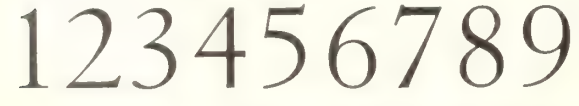
ERBAR BOLD CONDENSED No. 1 (48△19) Size: Figure 1, .2351; 2 to 0, .249
(Casts on 36 Point Body)



PABST EXTRA BOLD CONDENSED (48△11) Size, .3044
(Casts on 45 Point Body)

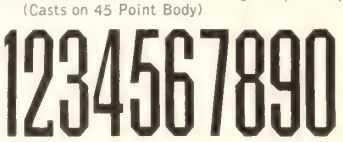


GRANJON (48△687) Size: Figure 1, .2765; 2 to 0, .332
(Casts on 36 Point Body)

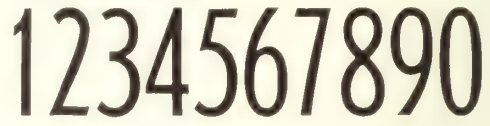


54 Point

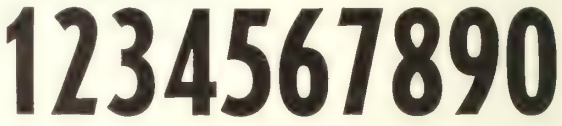
GOTHIC No. 14 (54△1) Size: Figure 1, .0968; 2 to 0, .1798
(Casts on 45 Point Body)



ERBAR LIGHT CONDENSED (54△3) Size: Figure 1, .2213; 2 to 0, .249
(Casts on 45 Point Body)

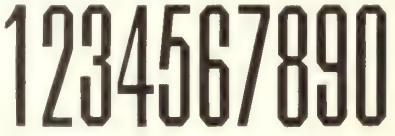


ERBAR BOLD CONDENSED (54△5) Size: Figure 1, .249; 2 to 0, .2906
(Casts on 45 Point Body)

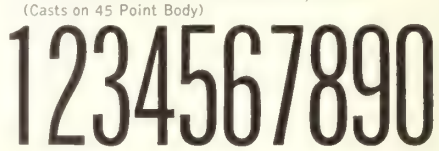


60 Point

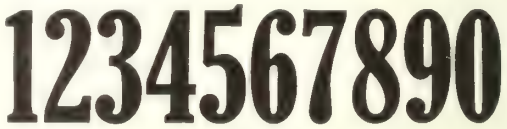
GOTHIC No. 14 (60△1) Size: Figure 1, .1833; 2 to 0, .2006
(Casts on 45 Point Body)



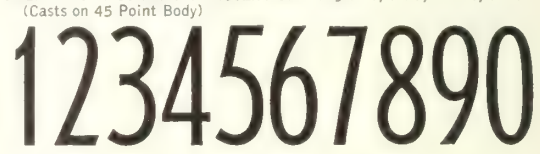
GOTHIC CONDENSED No. 3 (60△5) Size, .2213
(Casts on 45 Point Body)



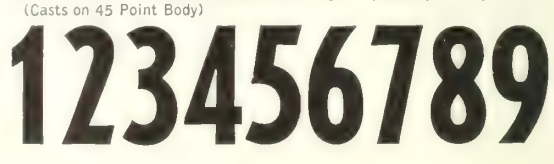
CHELTENHAM BOLD CONDENSED (60△3) Size:
Figure 1, .2075; 2 to 0, .2628
(Casts on 45 Point Body)



ERBAR LIGHT CONDENSED (60△7) Size: Figure 1, .235; 2 to 0, .2767
(Casts on 45 Point Body)



ERBAR BOLD CONDENSED (60△9) Size: Figure 1, .2906; 2 to 0, .315
(Casts on 45 Point Body)



Where two styles of figures are shown, old style and modernized, specify which style is desired

ONE-LETTER DISPLAY, ITALIC—18 to 36 Point

18 Point

CHELTENHAM EXTRA CONDENSED ITALIC (18△209) Size, .083

1234567890

ANTIQUE ITALIC No. 1 (18△87) Size, .1107

1234567890
1234567890

BENEDICTINE ITALIC (18△221) Size, .1107

1234567890
1234567890

BENEDICTINE BOOK ITALIC (18△229) Size, .1107

1234567890
1234567890

BODONI BOLD ITALIC (18△187) Size, .1107 (16 Point Alignment)

1234567890

BODONI BOOK ITALIC (18△211) Size, .1107 (16 Point Alignment)

1234567890

BODONI ITALIC (18△135) Size, .1107 (16 Point Alignment)

1234567890

CASLON OLD FACE ITALIC (18△171) Size, .1107 (16 Point Alignment)

1234567890
1234567890

(Casts on 16 Point Body)

Special No. 1

345 7 9

CHELTENHAM BOLD CONDENSED ITALIC (18△131) Size, .1107

1234567890

CLASSIC ITALIC (18△129) Size, .1107

1234567890

CLOISTER BOLD ITALIC (18△245) Size: Figure 1, .0968; 2 to 0, .1107 (16 Point Alignment)

1234567890

CLOISTER ITALIC (18△267) Size: Figure 1, .0968; 2 to 0, .1107 (16 Point Alignment)

1234567890

GARAMOND BOLD ITALIC (18△279) Size: Figure 1, .0968; 2 to 0, .1107 (16 Point Alignment)

1234567890
1234567890

GARAMOND BOLD No. 3 ITALIC (18△415) Size: Figure 1, .0968; 2 to 0, .1107 (16 Point Alignment)

1234567890

GARAMOND ITALIC (18△269) Size: Figure 1, .083; 2 to 0, .1107 (16 Point Alignment)

1234567890
1234567890

Special No. 1

5

GRANJON ITALIC (18△303) Size: Figure 1, .083; 2 to 0, .1107 (16 Point Alignment)

1234567890

MEMPHIS MEDIUM ITALIC (18△381) Size, .1107

1234567890

BENEDICTINE BOLD ITALIC (18△237) Size: Figure 1, .1107; 2 to 0, .1245

1234567890
1234567890

CARD ITALIC (18△295) Size: Figure 1, .0726; 2 to 0, .1245

1234567890

FRANKLIN OLD STYLE ITALIC (18△181) Size, .1245

1234567890
1234567890

SCOTCH ITALIC (18△197) Size, .1245 (19 Point Alignment)

1234567890

CLEARFACE BOLD ITALIC (18△241) Size, .1245 (19 Point Alignment)

1234567890

CASLON ITALIC (18△385) Size: Figure 1, .1245; 2 to 0, .1522

1234567890

CENTURY BOLD ITALIC (18△173) Size, .1522 (19 Point Alignment)

1234567890

CHELTENHAM BOLD ITALIC (18△175) (19 Point Alignment)

1234567890

VULCAN BOLD ITALIC (18△317) Size: Figure 1, .1245; 2 to 0, .1522

1234567890

12 0

CASLON No. 3 ITALIC (18△215) Size: Figure 1, .1522; 2 to 0, .1798 (19 Point Alignment

1234567890

POSTER BODONI ITALIC (18△313)

1234567890

20 Point

CHELTENHAM ITALIC (20△17) Size, .1383

1234567890

21 Point

BODONI BOLD ITALIC (21△17) Size, .1245 (18 Point Alignment)

1234567890

GRANJON ITALIC (21△684) Size: Figure 1, .083; 2 to 0, .1245 (18 Point Alignment)

1234567890
1234567890

CASLON OLD FACE ITALIC (21△5) Size, .1383 (18 Point Alignment)

1234567890
1234567890

Special No. 1. (Casts on 18 Point Body)

345 7 9

24 Point

CHELTENHAM BOLD EXTRA CONDENSED ITALIC (24△95) Size, .1107

1234567890

Special No. 1. Size, .1522

1234567890

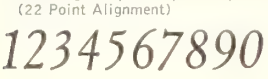
CHELTENHAM EXTRA CONDENSED ITALIC (24△165) Size, .1107

1234567890

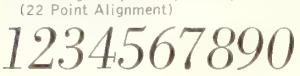
Ligature fractions for the above figures are shown in the fraction section immediately following.

24 Point, continued

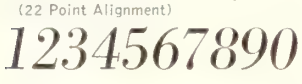
CLOISTER ITALIC (24△225)
Size: Figure 1, .1107; 2 to 0, .1383
(22 Point Alignment)



BODONI BOOK ITALIC (24△167)
Size: Figure 1, .1383; 2 to 0, .1522
(22 Point Alignment)



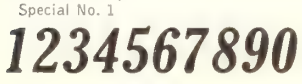
BODONI ITALIC (24△169) Size, .1522
(22 Point Alignment)



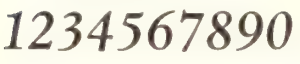
CHELTENHAM BOLD CONDENSED ITALIC
(24△173) Size, .1522



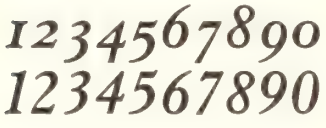
CHELTENHAM BOLD EXTRA CONDENSED ITALIC
(24△95) Size, .1522
Special No. 1



CLOISTER BOLD ITALIC (24△209)
Size: Figure 1, .1245; 2 to 0, .1522
(22 Point Alignment)



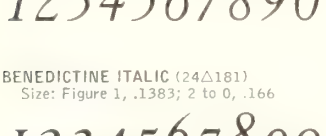
BENEDICTINE BOLD ITALIC (24△197)
Size: Figure 1, .1383; 2 to 0, .166



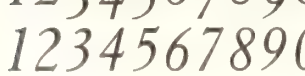
BENEDICTINE BOOK ITALIC (24△189)
Size: Figure 1, .1383; 2 to 0, .166



BENEDICTINE ITALIC (24△181)
Size: Figure 1, .1383; 2 to 0, .166

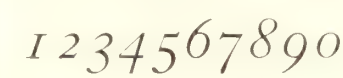


BODONI BOLD ITALIC (24△147)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)

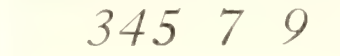


CASLON OLD FACE ITALIC (24△125) Size, .166
(22 Point Alignment)

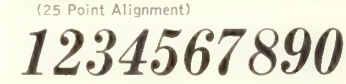




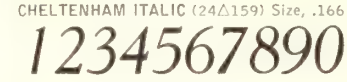
Special No. 1. (Casts on 21 Point Body)



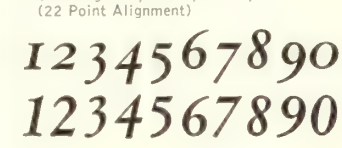
CENTURY BOLD ITALIC (24△131) Size, .166
(25 Point Alignment)



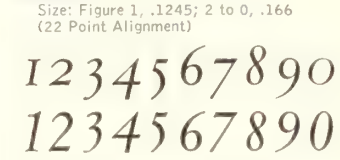
CHELTENHAM ITALIC (24△159) Size, .166



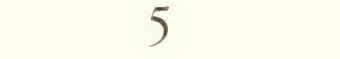
GARAMOND BOLD ITALIC (24△237)
Size: Figure 1, .1383; 2 to 0, .166
(22 Point Alignment)



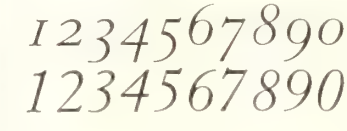
GARAMOND ITALIC (24△229)
Size: Figure 1, .1245; 2 to 0, .166
(22 Point Alignment)



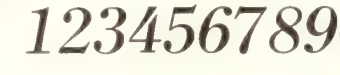
Special No. 1



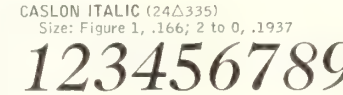
GRANJON ITALIC (24△323) Size, .166
(22 Point Alignment)



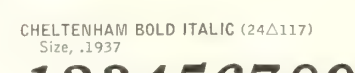
CLEARFACE BOLD ITALIC (24△201) Size, .1798
(25 Point Alignment)



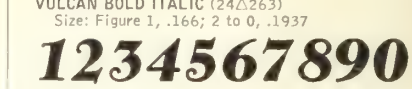
CASLON ITALIC (24△335)
Size: Figure 1, .166; 2 to 0, .1937



CHELTENHAM BOLD ITALIC (24△117)
Size, .1937



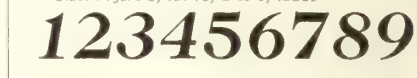
VULCAN BOLD ITALIC (24△263)
Size: Figure 1, .166; 2 to 0, .1937



Special No. 1

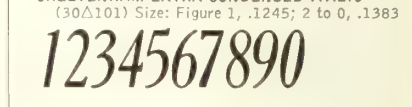


CASLON No. 3 ITALIC (24△177)
Size: Figure 1, .1798; 2 to 0, .2213

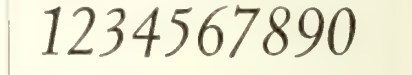


30 Point

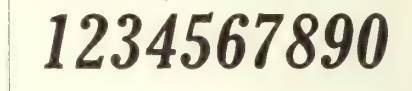
CHELTENHAM EXTRA CONDENSED ITALIC
(30△101) Size: Figure 1, .1245; 2 to 0, .1383



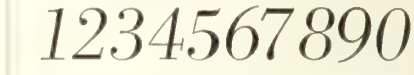
CLOISTER ITALIC (30△163)
Size: Figure 1, .1383; 2 to 0, .166
(28 Point Alignment)



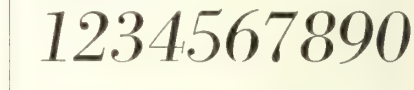
CHELTENHAM BOLD CONDENSED ITALIC
(30△111) Size, .1798



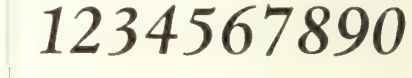
BODONI BOOK ITALIC (30△103)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)



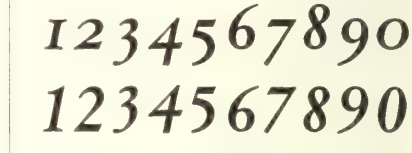
BODONI ITALIC (30△105)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)



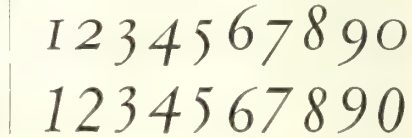
CLOISTER BOLD ITALIC (30△157)
Size: Figure 1, .1522; 2 to 0, .1937
(28 Point Alignment)



GARAMOND BOLD ITALIC (30△175)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)



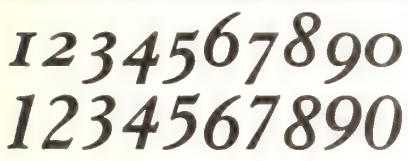
GARAMOND ITALIC (30△167)
Size: Figure 1, .166; 2 to 0, .1937
(28 Point Alignment)



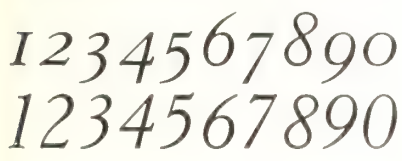
Where two styles of figures are shown, old style and modernized, specify which style is desired

30 Point, *continued*

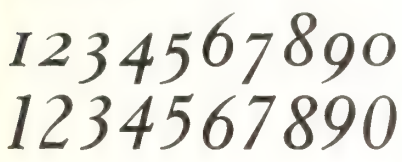
BENEDICTINE BOLD ITALIC (30△143) Size, Figure 1, .1798; 2 to 0, .2075



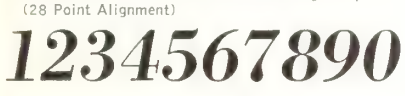
BENEDICTINE BOOK ITALIC (30△135) Size: Figure 1, .166; 2 to 0, .2075



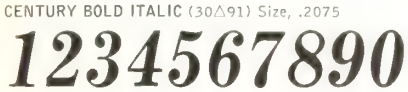
BENEDICTINE ITALIC (30△121) Size: Figure 1, .166; 2 to 0, .2075



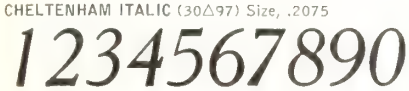
BODONI BOLD ITALIC (30△123) Size: Figure 1, .1798; 2to 0, .2075
(28 Point Alignment)



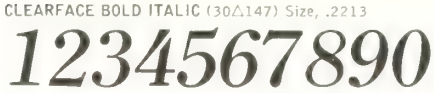
CENTURY BOLD ITALIC (30△91) Size, .2075



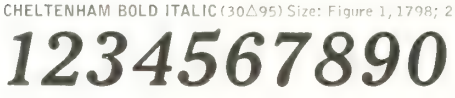
CHELTENHAM ITALIC (30△97) Size, .2075



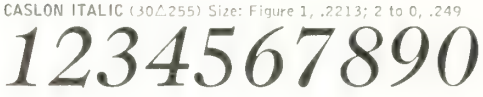
CLEARFACE BOLD ITALIC (30△147) Size, .2213



CHELTENHAM BOLD ITALIC (30△95) Size: Figure 1, 1798; 2 to 0, 2351



CASLON ITALIC (30△255) Size: Figure 1, .2213; 2 to 0, .249



CASLON No. 3 ITALIC (30△115) Size: Figure 1, .2075; 2 to 0, .249



36 Point

CHELTENHAM BOLD CONDENSED ITALIC (36△157) Size, .2006



CLOISTER BOLD ITALIC (36△139) Size: Figure 1, .1798; 2 to 0, .2213
(34 Point Alignment)



CENTURY BOLD ITALIC (36△149) Size, .249



Linotype fractions for the above figures are shown in the fraction section immediately following

REGULAR ADVERTISING FIGURES, 16 to 30 Point

These figures are punched in the regular position on the matrix so that they may be cast in a line with either the regular or auxiliary position characters of 5 to 12 point two-letter faces. The Regular Advertising Figure Mold, used with these figures, has a slug range adjustable from 5 to 12 points and a lip which permits up to 11 points of figure overhang which is supported by a second slug. The supporting slug usually carries additional copy positioned to come under the subject matter appearing on the overhanging slug. Example:

Overhanging Slug→ **CHARM BRACELETS** **$5.98**

Supporting Slug→ **of Fine Sterling Silver**

Together→ **CHARM BRACELETS of Fine Sterling Silver** **$5.98**

BODONI BOLD (18△203) Size, .1245
(Casts Two Lines 8 Point)

1234567890

BODONI BOLD (24△161) Size, .166
(Casts Two Lines 10 Point)

1234567890

BODONI BOLD (30△87) Size, .2075
(Casts Two Lines 12 Point)

123456789

BODONI BOLD ITALIC (24△273)
Size: Figure 1, .1245; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

POSTER BODONI (18△337)
Size: Figure 1, .1383; 2 to 0, .1798
(Casts Two Lines 8 Point)

1234567890

POSTER BODONI (24△291)
Size: Figure 1, .1937; 2 to 0, .249
(Casts Two Lines 10 Point)

12345678

POSTER BODONI (30△237)
Size: Figure 1, .2213; 2 to 0, .2767
(Casts Two Lines 12 Point)

1234567

BOLD FACE No. 6 (18△109) Size, .1383
(Casts Two Lines 8 Point)

1234567890

BOLD FACE No. 6 (24△67) Size, .1798
(Casts Two Lines 10 Point)

1234567890

BOLD FACE No. 6 (30△23) Size, .2144
(Casts Two Lines 12 Point)

123456789

BOLD FACE No. 7 (18△119) Size, .1383
(Casts Two Lines 8 Point)

1234567890

LINING CASLON (24△35)
Size: Figure 1, .1245; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

CENTURY BOLD (18△9) Size, .1245
(Casts Two Lines 8 Point)

1234567890

CENTURY BOLD (24△15) Size, .166
(Casts Two Lines 10 Point)

1234567890

CENTURY BOLD (30△25) Size, .2075
(Casts Two Lines 12 Point)

123456789

CENTURY BOLD ITALIC (18△11) Size, .1522
(Casts Two Lines 8 Point)

1234567890

CENTURY BOLD ITALIC (24△3) Size, .1729
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM (18△255) Size, .1107
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM (20△25) Size, .1383
(Casts Two Lines 8 Point)

1234567890

(Special No. 1. Size, .1107)

1234567890

CHELTENHAM (24△195) Size, .166
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM (30△149) Size, .1937
(Casts Two Lines 12 Point)

1234567890

CHELTENHAM BOLD (18△13) Size, .1452
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD (24△5) Size, .1867
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD (30△179) Size, .2075
(Casts Two Lines 12 Point)

123456789

CHELTENHAM BOLD ITALIC (18△15) Size, .1591
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD ITALIC (24△7) Size, .1937
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD CONDENSED (18△17)
Size, .1176
(Casts Two Lines 8 Point)

1234567890

CHELTENHAM BOLD CONDENSED (24△37)
Size, .1383
(Casts Two Lines 10 Point)

1234567890

CHELTENHAM BOLD CONDENSED (30△43)
Size, .166
(Casts Two Lines 12 Point)

1234567890

CHELTENHAM BOLD CONDENSED ITALIC
(18△19) Size, .1245
(Casts Two Lines 8 Point)

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

CHELTENHAM BOLD EXTRA CONDENSED (24△191) Size, .1245
(Casts Two Lines 10 Point)

1234567890

CLOISTER BOLD (18△323)
Size: Figure 1, .0968; 2 to 0, .1107
(Casts Two Lines 8 Point)

1234567890

CLOISTER BOLD (24△271)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 10 Point)

1234567890

CLOISTER BOLD (30△195)
Size: Figure 1, .1522; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

DeVINNE CONDENSED (18△47) Size, .1107
(Casts Two Lines 8 Point)

1234567890

DeVINNE CONDENSED (24△33)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 10 Point)

1234567890

DeVINNE CONDENSED (30△39) Size, .1798
(Casts Two Lines 12 Point)

1234567890

ERBAR BOLD CONDENSED (18△417) Size, .0968
(Casts Two Lines 8 Point)

1234567890

ERBAR BOLD CONDENSED (24△361) Size, .1107
(Casts Two Lines 10 Point)

1234567890

GOTHIC CONDENSED No. 1 (16△9) Size, .0968
(Casts Two Lines 8 Point)

1234567890

GOTHIC CONDENSED No. 1 (18△29) Size, .112
(Casts Two Lines 8 Point)

1234567890

GOTHIC CONDENSED No. 1 (24△19) Size, .112
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 13 (18△289) Size .1107
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 13 (24△187)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 13 (30△37)
Size: Figure 1, .1383; 2 to 0, .166
(Casts Two Lines 12 Point)

1234567890

(Also Special No. 1 Figure 1, .166)

GOTHIC No. 16 (18△5) Size, .1798
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 16 (24△45) Size, .2213
(Casts Two Lines 10 Point)

12345678

GOTHIC No. 16 (30△33) Size, .2628
(Casts Two Lines 12 Point)

1234567

GOTHIC No. 39 (18△367)
Size: Figure 1, .083; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 39 (24△309)
Size: Figure 1, .1107; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 39 (30△231)
Size: Figure 1, .1383; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

GOTHIC No. 40 (18△369)
Size: Figure 1, .0968; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 40 (24△311)
Size: Figure 1, .1107; 2 to 0, .1798
(Casts Two Lines 10 Point)

1234567890

GOTHIC No. 40 (30△233)
Size: Figure 1, .1383; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

GOTHIC No. 41 (18△371)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 8 Point)

1234567890

GOTHIC No. 41 (24△313)
Size: Figure 1, .1383; 2 to 0, .2144
(Casts Two Lines 10 Point)

123456789

GOTHIC No. 41 (30△235)
Size: Figure 1, .1729; 2 to 0, .2698
(Casts Two Lines 12 Point)

1234567

MID GOTHIC (18△3) Size, .1383
(Casts Two Lines 8 Point)

1234567890

MID GOTHIC (24△ [illegible] Size, .166
[illegible] Lines 10 Point)

1234567890

MID GOTHIC (30△51) Size, .2075
(Casts Two Lines 12 Point)

123456789

JENSON (24△31) Size, .166
(Casts Two Lines 10 Point)

1234567890

MEMPHIS BOLD (18△397) Size, .1107
(Casts Two Lines 8 Point)

1234567890

7 Special No. 15

MEMPHIS BOLD (24△345)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

7 Special No. 15

MEMPHIS BOLD (30△265)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

7 Special No. 15

MEMPHIS EXTRA BOLD (18△403)
Size: Figure 1, .0968; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

MEMPHIS EXTRA BOLD (24△355)
Size: Figure 1, .1383; 2 to 0, .1937
(Casts Two Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD (30△285)
Size: Figure 1, .166; 2 to 0, .2213
(Casts Two Lines 12 Point)

123456789

MEMPHIS LIGHT (24△329)
Size: Figure 1, .1107; 2 to 0, .166
[illegible]

1234567890

Linotype fractions for the above figures are shown in the fraction section immediately following

MEMPHIS LIGHT (30△275)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 12 Point)

1234567890

MEMPHIS MEDIUM (24△369)
Size: Figure 1, .1107; 2 to 0, .166
(Casts Two Lines 10 Point)

1234567890

METROBLACK (18△325)
Size: Figure 1, .1245; 2 to 0, .1522
(Casts Two Lines 8 Point)

1234567890

METROBLACK (24△277)
Size: Figure 1, .1245; 2 to 0, .1937
(Casts Two Lines 10 Point)

1234567890

METROBLACK (30△251)
Size: Figure 1, .166; 2 to 0, .249
(Casts Two Lines 12 Point)

12345678

METROMEDIUM (18△359) Size, .1245
(Casts Two Lines 8 Point)

1234567890

METROMEDIUM (24△305) Size, .166
(Casts Two Lines 10 Point)

1234567890

METROMEDIUM (30△227) Size, .2075
(Casts Two Lines 12 Point)

123456789

NARCISS (21△25)
Size: Figure 1, .1107; 2 to 0, .1383
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD (18△307) Size, .166
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD (24△255) Size, .2213
(Casts Two Lines 10 Point)

12345678

PABST EXTRA BOLD CONDENSED (18△343)
Size, .1107
(Casts Two Lines 8 Point)

1234567890

PABST EXTRA BOLD CONDENSED (24△289)
Size, .1522
(Casts Two Lines 10 Point)

1234567890

PABST EXTRA BOLD CONDENSED (30△221)
Size, .1937
(Casts Two Lines 12 Point)

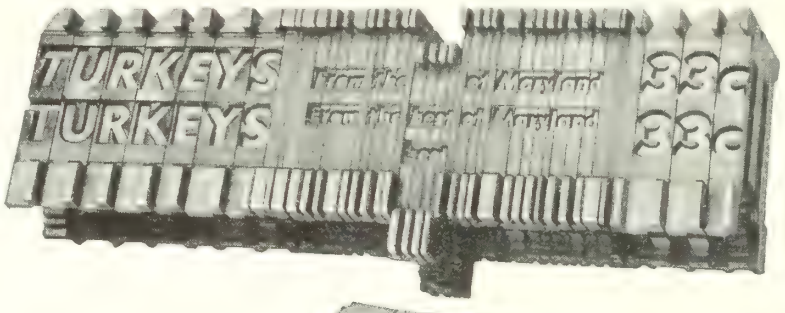
1234567890

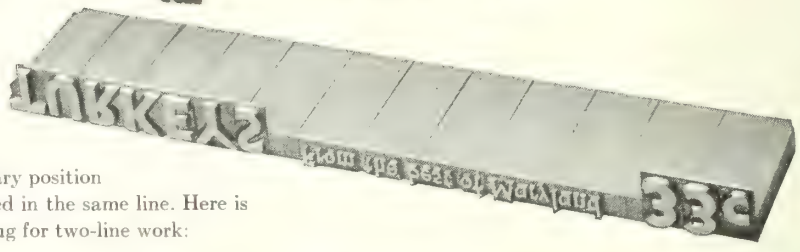
TITLE No. 6 (18△85) Size, .1418
(Casts Two Lines 8 Point)

1234567890

The Use of Linotype Duplex-Display Matrices in Advertising

On these matrices the roman or bold face is punched in the regular position, so that it may be cast on a regular advertising-figure mold, for two-line advertising composition, as suggested by the accompanying illustration. This is the same method that has always been used in casting overhanging figures. The face in the auxiliary position cannot be used in work of this nature, since it cannot be cast overhang on a regular advertising figure mold.





The characters in the regular (or normal) position of the duplex-display matrices are cast overhanging. Either the regular or auxiliary position of the body face can be used in the same line. Here is the result, with a second slug for two-line work:

TURKEYS From the *best* of Maryland Fancy Grade—*Special lb.* **33c**

Linotype fractions for the above figures are shown in the fraction section immediately following

SPECIAL ADVERTISING FIGURES, ROMAN–30 to 48 Point

These figures are punched in the auxiliary position on the matrix. They may be used for two- or three-line work in connection with the auxiliary position characters of 5 to 12 point two-letter faces, using the Special Advertising Figure Mold having a slug range adjustable from 5 to 12 points and a lip which permits up to 27 points of figure overhang. They may also be used with the Recessed Special Advertising Figure Mold which has a slug range adjustable from 10 to 18 points and a lip which permits up to 21 points of figure overhang. This mold permits the use of 18 point one-letter faces and thus makes possible two-line 18 point work. Note that the 10-18 point mold, using 18 point liners, accommodates the same size figure as the 5-12 point mold, using 12 point liners. This means that all figures described below as for three-line 12 point can also be considered as for two-line 18 point. With either of the above molds, when assembling a line in which two-letter matrices are used in conjunction with the large overhanging figures, a space matrix should be placed between the adjacent two-letter matrix and the figure to prevent metal escaping into the regular position.

BOLD FACE No. 6 (Casts Three Lines 10 Point)

1234567890

CENTURY BOLD (42△11) Size, .2766
(Casts Three Lines 12 Point)

1234567890

CHELTENHAM BOLD (42△9) Size, .3112
(Casts Three Lines 12 Point)

123456789

CHELTENHAM BOLD CONDENSED (42△13) Size, .249
(Casts Three Lines 12 Point)

1234567890

CLOISTER BOLD (42△51) Size: Figure 1, .2075; 2 to 0, .2767
(Casts Three Lines 10 Point)

1234567890

DeVINNE CONDENSED (36△29) Size, .2213
(Casts Three Lines 10 Point)

1234567890

DeVINNE CONDENSED (42△15) Size, .249
(Casts Three Lines 12 Point)

1234567890

GOTHIC CONDENSED No. 2 (36△13) Size, .1937
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 13 (42△53) Size: Figure 1, .2075; 2 to 0, .2421
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 13 (48△21) Size: Figure 1, .2351; 2 to 0, .2767
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 16 (42△7) Size: Figure 1, .3182; 2 to 0, .3873
(Casts Three Lines 12 Point)

1234567

GOTHIC No. 39 (36△131) Size: Figure 1, .166; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 39 (42△39) Size: Figure 1, .1937; 2 to 0, .3044
(Casts Three Lines 12 Point)

123456789

GOTHIC No. 40 (36△133) Size: Figure 1, .166; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

Linotype fractions for the above figures are shown in the fraction section, numbered 951 to 958 inc.

GOTHIC No. 40 (42△41) Size: Figure 1, .1937; 2 to 0, .315
(Casts Three Lines 12 Point)

1234567890

GOTHIC No. 41 (36△135) Size: Figure 1, .2075; 2 to 0, .315
(Casts Three Lines 10 Point)

1234567890

GOTHIC No. 41 (42△43) Size: Figure 1, .249; 2 to 0, .3736
(Casts Three Lines 12 Point)

12345678

MEMPHIS EXTRA BOLD (36△161) Size: Figure 1, .1937; 2 to 0, .2629
(Casts Three Lines 10 Point)

1234567890

MEMPHIS EXTRA BOLD (48△23) Size: Figure 1, .2698; 2 to 0, . .3666
(Casts Three Lines 12 Point)

12345678

PABST EXTRA BOLD (30△217) Size, .2767
(Casts Two Lines 12 Point)

1234567890

PABST EXTRA BOLD (36△113) Size, .315
(Casts Three Lines 12 Point)

123456790

Special No. 2

0

PABST EXTRA BOLD CONDENSED (42△37) Size, .3044
(Casts Three Lines 12 Point)

123456789

PABST EXTRA BOLD CONDENSED No. 1 (48△13) Size, .3044
(Casts Three Lines 12 Point)

123456789

ALL-PURPOSE LINOTYPE

1 2 3 4 5 6

144 120 96 84 72 60

1 2 3 4 5 6

These large figures are available for the All-Purpose Linotype in a full range of sizes up to 144 point. To meet the varying needs and tastes in general advertising figure work, they are made in a generous variety of weights and designs: Bodoni Bold, Poster Bodoni, Erbar Light Condensed, Erbar Bold Condensed, Franklin Gothic, Franklin Gothic Extra Condensed, Garamond Bold No. 3, Gothic No. 13, Gothic No. 39, Gothic No. 40, Gothic No. 41, Memphis Light, Memphis Bold, Memphis Extra Bold, Metrothin, Metrolite, Metromedium, and Metroblack.

Linotype fractions for the above figures are shown in the fraction section immediately following

SUPERIOR FIGURES–18 to 48 Point

(for One-Letter Display)

BODONI (24△73) Size, .083
Special No. 2

1 1234567890$¢ 1

BODONI ITALIC (24△169) Size, .083
Special No. 2

1 1234567890$¢ 1

BODONI (24△73) Size, .0968
Special No. 1

1 1234567890$¢.. 1

BODONI ITALIC (24△169) Size, .0968
Special No. 1

1 1234567890$¢.. 1

BODONI ITALIC (30△105) Size, .0968
Special No. 1

1 1234567890$¢ 1

BODONI BOLD (18△165) Size, .083
Special No. 2

1 1234567890 1

BODONI BOLD (18△165) Size, .0968
Special No. 1

1 1234567890$¢.. 1

BODONI BOLD (24△121) Size, .1107
Special No. 1

1 1234567890$¢. 1

BODONI BOLD (30△69) Size, .1107
Special No. 1

1 1234567890$. 1

POSTER BODONI (18△309) Size, .0968
Special No. 1

1 1234567890$¢. 1

POSTER BODONI (18△309) Size, .1107
Special No. 2

1 1234567890$¢., 1

POSTER BODONI (24△257) Size, .1107
Special No. 2

1 1234567890$¢., 1

POSTER BODONI (30△79) Size, .1107
Special No. 2

1 1234567890$¢., 1

CASLON OLD FACE (18△169) Size, .0553
Special No. 3

1 1234567890 1

CASLON OLD FACE (24△127) Size, .083
Special No. 2

1 1234567890$¢ 1

CASLON OLD FACE (30△129) Size, .0968
Special No. 1

1 1234567890$¢ 1

CASLON No. 3 (18△213) Size, .0692
Special No. 3

1 1234567890$¢ 1

CASLON No. 3 (18△213) Size, .083
Special No. 1

1 1234567890$¢. 1

CASLON No. 3 (24△175) Size, .0968
Special No. 1

1 1234567890$c., 1

CASLON No. 3 (30△113) Size, .0968
Special No. 1

1 1234567890$¢ 1

CASLON BOLD CONDENSED (18△163) Size, .0692
Special No. 1

1 1234567890$¢ 1

CASLON BOLD CONDENSED (24△119) Size, .083
Special No. 1

1 1234567890$¢ 1

CASLON BOLD CONDENSED (30△67) Size, .0968
Special No. 1

1 1234567890¢ 1

CENTURY BOLD (24△107) Size, .0968
Special No. 1

1 1234567890$. 1

CHELTENHAM BOLD (18△97) Size, .0899
Special No. 2

1 1234567890$¢., 1

CHELTENHAM BOLD (24△75) Size, .1107
Special No. 1

1 1234567890$c. 1

CHELTENHAM BOLD (30△31) Size, .1107
Special No. 1

1 1234567890$c. 1

CHELTENHAM BOLD ITALIC
(24△117) Size, .1107
Special No. 1

1 1234567890$¢., 1

CHELTENHAM BOLD CONDENSED
(24△123) Size, .0968
Special No. 1

1 1234567890$c., 1

CHELTENHAM BOLD CONDENSED
(30△71) Size, .110
Special No. 2

1 1234567890$c., 1

CLOISTER BOLD (18△243) Size, .083
Special No. 1

1 1234567890$¢., 1

CLOISTER BOLD (24△207) Size, .0968
Special No. 1

1 1234567890$c. 1

ERBAR BOLD CONDENSED (24△295) Size, .0692
Special No. 3

1 1234567890$¢ 1

ERBAR BOLD CONDENSED (34△11) Size, .0968
Special No. 2

1 1234567890$¢ 1

ERBAR BOLD CONDENSED (48△15) Size, .1245
Special No. 1
(Cast on 45 Point Body)

1 123456789$¢. 1

ERBAR BOLD CONDENSED No. 1 (48△19)
Size, .1245
(Cast on 36 Point Body)

1 123456780$¢. 1

GARAMOND BOLD (18△277) Size, .0761
Special No. 3

1 1234567890$c. 1

GARAMOND BOLD (30△173) Size, .1107
Special No. 1

1 1234567890$c. 1

GOTHIC No. 16 (18△179) Size, .0968
Special No. 3

1 1234567890$c. 1

GOTHIC No. 16 (18△179) Size, .0968
Special No. 2

1 1234567890$c., 1

GOTHIC No. 16 (18△179) Size, .1107
Special No. 2

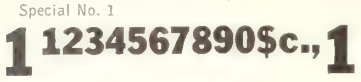
1 1234567890$c., 1

GOTHIC No. 16 (24△139) Size, .1107
Special No. 1

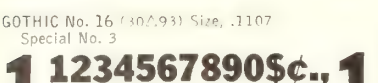
1 1234567890$c. 1

Envelope fractions for the above figures are shown in the Fraction Section immediately following

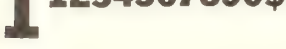
GOTHIC No. 16 (24△139) Size, .1107
Special No. 1



GOTHIC No. 16 (30△93) Size, .1107
Special No. 3



GOTHIC No. 41 (18△377) Size, .0968
Special No. 3



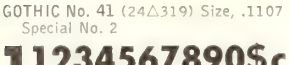
GOTHIC No. 41 (24△319) Size, .1107
Special No. 2



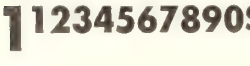
GOTHIC No. 41 (36△135) Size, .166
Special No. 1



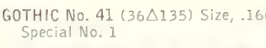
GOTHIC No. 13 (18△65) Size, .0692
Special No. 3



GOTHIC No. 13 (18△65) Size, .083
Special No. 2



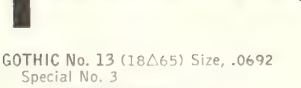
GOTHIC No. 13 (24△51) Size, .083
Special No. 4



GOTHIC No. 13 (24△51) Size, .0968
Special No. 2



GOTHIC No. 13 (30△59) Size, .0968
Special No. 1



GOTHIC No. 13 (36△61) Size, .1107
Special No. 3



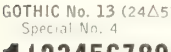
GOTHIC CONDENSED No. 2 (18△1) Size, .0553
Special No. 3



GOTHIC CONDENSED No. 2 (24△21) Size, .0692
Special No. 4



GOTHIC CONDENSED No. 2 (30△3) Size, .083
Special No. 3



GOTHIC CONDENSED No. 2 (36△23) Size, .0899
Special No. 4



MEMPHIS EXTRA BOLD (24△333) Size, .1107
Special No. 1

METROTHIN (18△259) Size, .0692
Special No. 2

METROTHIN (24△275) Size, .083
Special No. 2

METROTHIN (30△205) Size, .0968
Special No. 2

METROMEDIUM (18△257) Size, .0692
Special No. 3

METROMEDIUM (24△205) Size, .083
Special No. 2

METROMEDIUM (30△203) Size, .0968
Special No. 2

METROBLACK (18△321) Size, .083
Special No. 3

METROBLACK (24△267) Size, .0968
Special No. 3

METROBLACK (24△267) Size, .1107
Special No. 2

METROBLACK (30△193) Size, .1107
Special No. 2

PABST EXTRA BOLD (18△305) Size, .083
Special No. 2

PABST EXTRA BOLD CONDENSED (24△279)
Size, .083
Special No. 1

PABST EXTRA BOLD (24△259) Size, .1107
Special No. 1

PABST EXTRA BOLD (30△217) Size, .1107
Special No. 2

PABST EXTRA BOLD CONDENSED (36△125)
Size, .1107
Special No. 3

TITLE No. 2 (24△143) Size, .0968
Special No. 1

VULCAN BOLD (18△311) Size, .083
Special No. 2

VULCAN BOLD (24△261) Size, .1107
Special No. 2

SUPERIOR FIGURES–18 to 24 Point

(for Regular Advertising Figures)

BODONI BOLD (18△203) Size, .083
Special No. 1

BODONI BOLD (24△161) Size, .0968
Special No. 2

POSTER BODONI (18△337) Size, .0968
Special No. 2

POSTER BODONI (24△291) Size, .1107
Special No. 2

CENTURY BOLD (24△15) Size, .0968
Special No. 1

CHELTENHAM BOLD EXTRA CONDENSED
(24△191) Size, .083
Special No. 1

GOTHIC No. 41 (18△371) Size, .0968
Special No. 2

GOTHIC No. 41 (24△313) Size, .1107
Special No. 1

MID GOTHIC (24△39) Size, .1107
Special No. 1

Linotype fractions for the above figures are shown in the fraction section immediately following

DECIMAL FIGURES–6 to 10 Point

6 Point

IONIC No. 5 with BOLD FACE No. 2 (6△288) Size, .0415

1.1234567890 Special No. 1
1.1234567890

6¾ Point

IONIC No. 5 with BOLD FACE No. 2 (6¾△288) Size, .050

1.1234567890 Special No. 1
1.1234567890

7 Point

TEXTYPE with BOLD FACE No. 2 (7△130) Size, .0484

1.1234567890 Special No. 1
1.1234567890

8 Point

TEXTYPE with BOLD FACE No. 2 (8△394) Size, .0484

1.1234567890 Special No. 1
1.1234567890

9 Point

TEXTYPE with BOLD FACE No. 2 (9△118) Size, .0484

1.1234567890 Special No. 1
1.1234567890

TEXTYPE with ITALIC (9△122) Size, .0484

1.1234567890 Special No. 1
1.1234567890

10 Point

TEXTYPE with BOLD FACE No. 2 (10△322) Size, .0484

1.1234567890 Special No. 1
1.1234567890

TEXTYPE with ITALIC (10△324) Size, .0484

1.1234567890 Special No. 1
1.1234567890

SMALL CAP FIGURES
6 to 12 Point

6 Point

*No. 2 (6△4) Size, .042

METROMEDIUM with METROTHIN (6△300) Size, .0484

7 Point

*OLD STYLE No. 1 (7△14) Size, .0415 Special No. 1

8 Point

*BODONI BOOK (8△280) Size, .0415

OLD STYLE No. 1 (8△30) Size, .042

*CHELTENHAM (8△12) Size, .0484

GRANJON (Auxiliary Position) (8△386) Size, .0553

*No. 1 (8△98) Size, .059

*CENTURY EXPANDED (8△26) Size, .063

10 Point

*OLD STYLE No. 1 (10△6) Size, .049

No. 13 (10△26) Size, .056

*CHELTENHAM (10△18) Size, .0622

GRANJON (Auxiliary Position) (10△318) Size, .0622

*OLD STYLE No. 7 (10△184) Size, .0622

CLASSIC (10△22) Size, .0692

*No. 6 (10△14) Size, .070

*CENTURY EXPANDED (10△16) Size, .077

11 Point

*No. 1 (11△2) Size, .059

Special No. 1. Size, .0553

12 Point

*CHELTENHAM (12△18) Size, .0622

GRANJON (Auxiliary Position) (12△288) Size, .0692

*CENTURY EXPANDED (12△22) Size, .083

*DeVINNE (12△14) Size, .084

Indicates Duplicate Character

CANCELED FIGURES
8 to 11 Point

8 Point

No. 1 (8△98) Size, .056

1234567890 Special No. 1

No. 1 (8△1) Size, .059 (High Alignment)

11 Point

DeVINNE with ITALIC (Canceled) (11△62) Size, .0761

No. 9 (Plain and Canceled) (11△20) Size, .077

VERTICAL SLUG FIGURES
6 to 12 Point

6 Point

No. 2 (6△49) Size, .083

No. 2 with GOTHIC No. 6 (6△56) Size, .083

8 Point

No. 2 with GOTHIC No. 6 (8△4) Size, .1107

10 Point

DeVINNE with ANTIQUE No. 3 (10△64) Size, .1383

12 Point

DeVINNE with ANTIQUE No. 3 (12△38) Size, .166

DUPLEX-DISPLAY FIGURES–18 and 24 Point

MATRIX CAPACITY and service are doubled with Linotype Duplex-Display figures. Preceding pages do not contain complete showings. Additional faces since made available are shown below.

ROMAN *with* ITALIC

BODONI BOOK with ITALIC (18△80) Size, .1107
(16 Point Alignment)

1234567890
1234567890

CASLON with ITALIC (18△86) Size, .1245

1234567890
1234567890

CENTURY BOLD with ITALIC (18△76) Size, .1107
(19 Point Alignment)

1234567890
1234567890

Special No. 1. Size, .1245

1234567890
1234567890

CHELTENHAM with ITALIC (18△92) Size, .1107
(19 Point Alignment)

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (18△90)
Size, .1107

1234567890
1234567890

METROLITE No. 2 with ITALIC (18△50)
Special No. 8.
Size: Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC
(18△72) Size, .1107

1234567890
1234567890

BODONI with ITALIC (24△38) Size, .1522
(22 Point Alignment)

1234567890
1234567890

BODONI BOLD CONDENSED with 18 Point
BODONI BOLD ITALIC (24△84) Size, .1107
(24 and 18 Point Alignments)

1234567890
1234567890

CENTURY BOLD with ITALIC (24△76) Size, .166
(25 Point Alignment)

1234567890
1234567890

CHELTENHAM with ITALIC (24△92)
Size, .166

1234567890
1234567890

CHELTENHAM BOLD with ITALIC (24△90)
Size: Figure 1, .1798; 2 to 0, .1937

1234567890
1234567890

CHELTENHAM BOLD CONDENSED with ITALIC
(24△24) Size, .1107

1234567890
1234567890

MEMPHIS BOLD with ITALIC (24△20)
Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with ITALIC
(24△72) Size, .1522

1234567890
1234567890

ROMAN *with* BOLD

ERBAR MEDIUM CONDENSED with
ERBAR LIGHT CONDENSED (18△88)
Size, .0968

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED (18△70)
Size, .0968

1234567890
1234567890

METROBLACK No. 2 with METROLITE No. 2
(18△8) Special No. 8.
Figure 1, .1107; 2 to 0, .1522

1234567890
1234567890

METROLITE No. 2 with METROBLACK No. 2
(18△74) Size, .1107

1234567890
1234567890

PABST EXTRA BOLD CONDENSED with 14 Point
GOTHIC No. 16 (18△78) Size, .1107
(18 and 14 Point Alignments)

1234567890
1234567890

ERBAR MEDIUM CONDENSED with
ERBAR LIGHT CONDENSED (24△88)
Size, .1107

1234567890
1234567890

MEMPHIS BOLD with MEMPHIS MEDIUM
(24△64) Size: Figure 1, .1107; 2 to 0, .166

1234567890
1234567890

MEMPHIS BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED (24△68)
Size, .1107

1234567890
1234567890

MEMPHIS EXTRA BOLD CONDENSED with
MEMPHIS MEDIUM CONDENSED
(24△70) Size, .1107

1234567890
1234567890

Linotype
FRACTIONS

The following pages present a complete showing of Linotype Fractions, supplementing Linotype Figures immediately preceding. They are grouped under various classifications, with each arranged in the sequence most adaptable to its nature and use. The classifications:

	Point Size Range		*Point Size Range*
[1]One-Letter	4 to 14	Superior Fractions:	
[1]Duplex Display	18 and 24	[3]One-Letter Display	18 to 36
[1]Two-Letter, Roman with Bold	4 to 24	[3]Regular Advertising Figures	18 and 24
[2]One-Letter Display	16 to 60	[1]Vertical Slug Fractions	6 to 10
[3]Regular Advertising Fractions	16 to 30	[1]Piece Fractions	5 to 14
[3]Special Advertising Fractions	30 to 48	[2]Fractions for Lining Faces	6 to 18

THEIR ARRANGEMENT: *[1]In point size, then by set-width size, then alphabetically. [2]In point size, then alphabetically. [3]In families, alphabetically*

ONE-LETTER–4 to 14 Point

4 Point

CENTURY EXPANDED (4△4) Size, .0968

5 Point

UNIVERSAL FRACTIONS (5△362) Size, .0692

No. 18 (5△1) Em Size, .070

Special No. 1. Size, .092

CASLON No. 3 (5△28) Em Size, .083

IONIC No. 5 (5△26) Em Size, .083

OLD STYLE No. 1 (5△30) Em Size, .083

CASLON BOLD (5△38) Size, .092

No. 18 (5△1) Special No. 1. Size, .092

No. 10 (5△8) Em Size, .0968

5½ Point

No. 1 (5½△1) Special No. 1. Size, .077

Special No. 2. Size, .077

No. 2 (5½△5) Em Size, .077

No. 2 B with BOLD FACE No. 2 B
Special No. 4. (Casts on 5 point body) Size, .077

No. 3

No. 4 (5½△18) Special No. 3. Size, .083

SPECIAL GOTHIC No. 9 (5½△38) Size, .083

CLARENDON No. 1 (5½△11) Size, .092

EXCELSIOR (5½△50) Em Size, .092

Special No. 2 (Casts on 5 point [illegible]) Size, .100

IONIC No. 5 (5½△44) Em Size, .092
(Casts on 5 point body)

Special No. 2 (Casts on 5 point body) Size, .100

No. 1 (5½△1) Em Size, .092

Special No. 1. Size, .077

Special No. 2 (Casts on 5 point body) Size, .092

Special No. 1. Size, .1107

5½ Point, *continued*

No. 2 (5½△22) Size, .0968

EXCELSIOR (5½△50) Special No. 2. Size, .100
(Casts on 5 point body)

IONIC No. 5 (5½△44) Special No. 2. Size, .100
(Casts on 5 point body)

No. 1 (5½△4) Size, .100

Special No. 1. (Casts on 5 point body) Size, .100

Size, .1107

No. 1 (5½△1) Special No. 1. Size, .1107

No. 4 (5½△18) Em Size, .1107

Special No. 1. (Casts on 5 point body)
Size, .1107

Special No. 3. Size, .083

BOLD FACE No. 1 (5½△9) Size, .126

BOLD FACE No. 1 (5½△6) Size, .126
Special No. 1. (Casts on 5 point body)

6 Point

GOTHIC No. 29c with GOTHIC No. 30c (6△206)
Size, .0415

No. 3 (6△10) Size, .056

BODONI (6△158) Em Size, .083

BODONI BOOK (6△192) Em Size, .083

GARAMOND (6△274) Em Size, .083

GOTHIC CONDENSED No. 2 (6△53) Size, .083

GRANJON (6△372) Em Size, .083

No. 1 (6△1) Special No. 6. Size, .083

No. 21 (6△150) Em Size, .083

Special No. 3. Size, .0968

OLD STYLE No. 3 (6△102) Em Size, .083

UNIVERSAL FRACTIONS (6△362) Em Size, .083

No. 1 (6△1) Special No. 2. Size, .084

Special No. 1. Size, .100

No. 3 (6△5) Size, .084

OLD STYLE No. 1 (6△8) Special No. 2. Size, .084

No. 28 (6△34) Size, .089

ANTIQUE No. 1 (6△98) Em Size, .0968

CASLON BOLD (6△410) Size, .0968

CASLON No. 2 (6△202) Em Size, .0968

CASLON No. 3 (6△160) Em Size, .0968

CASLON OLD FACE (6△224) Size, .0968

CENTURY EXPANDED (6△42) Em Size, .0968

CHELTENHAM BOLD CONDENSED (6△232)
Size, .0968

CLASSIC (6△20) Size, .0968

CLOISTER (6△280) Em Size, .0968

ELZEVIR No. 3 (6△220) Size, .0968

EXCELSIOR (6△320) Em Size, .0968

GARAMOND BOLD (6△286) Em Size, .0968

IONIC No. 5 (6△302) Em Size, .0968

MEMPHIS BOLD (6△364) Em Size, .0968

MEMPHIS LIGHT (6△368) Em Size, .0968

MEMPHIS MEDIUM (6△326) Em Size, .0968

No. 21 (6△150) Special No. 3. Size, .0968

OLD STYLE No. 7 (6△194) Em Size, .0968

Special No. 1. Size, .0484

SCOTCH (6△96) Em Size, .0968

TEXTYPE (6△304) Em Size, .0968

CLARENDON No. 1 (6△19) Em Size, .100

No. 1 (6△1) Em Size, .100

Special No. 6. Size, .083

Special No. 2. Size, .084

Special No. 4. Size, .104

Special No. 5. Size, .1107

Special No. 3. Em Size, .112

No. 2 (6△21) Special No. 1. Size, .100

No. 12 (6△15) Size, .100

OLD STYLE No. 1 (6△8) Size, .100

Special No. 3. Size, .100

Special No. 2. Size, .084

No. 16 (6△62) Em Size, .1038

6 Point, *continued*

No. 1 (6△1) Special No. 4. Size, .104

BENEDICTINE (6△244) Size, .1107

BENEDICTINE BOOK (6△250) Em Size, .1107

BODONI BOLD (6△156) Em Size, .1107

BOOKMAN (6△394) Size, .1107

CHELTENHAM BOLD (6△162) Em Size, .1107

CLOISTER BOLD (6△268) Em Size, .1107

DeVINNE (6△24) Em Size, .1107

GARAMOND BOLD No. 3 (6△396) Size, .1107

GARAMOND No. 3 (6△398) Em Size, .1107

No. 1 (6△1) Special No. 5. Size, .1107

PARAGON (6△390) Em Size, .1107

No. 1 (6△1) Special No. 3. Em Size, .112

No. 1 (6△2) Size, .112

No. 2 (6△4) Em Size, .112

BOLD FACE No. 3 (6△45) Em Size, .140

ROYAL GOTHIC (6△29) Size, .154

6½ Point

IONIC No. 5

Special No. 1 (Casts on 6 point body) Size, .1107

6¾ Point

IONIC No. 5 (6¾△4) Size, .1107
(Casts on 7 point body)

Special No. 1. Em Size, .1107

7 Point

No. 21 (7△66) Special No. 1. Size, .0484

BOLD FACE No. 3 (7△52) Size, .084

BODONI (7△92) Special No. 1. Em Size, .0968
(Casts on 6 point body)

BODONI BOOK (7△94) Size, .0968

CASLON No. 137 (7△168) Size, .0968

TEXTYPE (7△132) Em Size, .0968

UNIVERSAL FRACTIONS (7△362) Em Size, .0968

DORIC No. 1 (7△23) Size, .098

No. 1 (7△1) Size, .098

No. 2 (7△21) Size, .098

BASKERVILLE (7△184) Size, .100

No. 28 (7△18) Em Size, .1038

CASLON No. 3 (7△154) Size, .1107

CENTURY EXPANDED (7△88) Size, .1107

ELECTRA (7△182) Size, .1107

EXCELSIOR No. 1 (7△140) Em Size, .1107

EXCELSIOR No. 2 (7△142) Em Size, .1107

IONIC No. 5 (7△126) Em Size, .1107

Special No. 1. Em Size, .1107

No. 2 (7△46) Size, .1107

No. 21 (7△66) Em Size, .1107

Special No. 1. Size, .0484

No. 21B (7△152) Em Size, .1107

OLD STYLE No. 7 (7△96) Em Size, .1107

CASLON (7△8) Em Size, .112

Special No. 1 (Cast on 6 point body) Size, .112

GOTHIC No. 4 (7△15) Size, .112

OLD STYLE No. 1 (7△14) Size, .112

BOOKMAN (7△170) Size, .118

GARAMOND BOLD No. 3 (7△174) Size, .118

GARAMOND No. 3 (7△172) Size, .118

No. 1 (7△1) Size, .118
Size, .098

No. 1 (7△4) Size, .118

PARAGON (7△164) Em Size, .118

No. 16 (7△6) Size, .1187

No. 24 (7△26) Size, .1187

BENEDICTINE (7△104) Size, .1245

BENEDICTINE BOOK (7△110) Size, .1245

BODONI BOLD (7△176) Size, .1245

GOTHIC No. 2 (7△13) Size, .126

BOLD FACE No. 1 (7△31) Size, .154

BOLD FACE No. 1 (7△12) Size, .154

BOLD FACE No. 3 (7△27) Em Size, .168

7½ Point

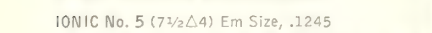
PARAGON (7½△20) Size, .0622

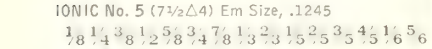
EXCELSIOR (7½△9) Em Size, .1245

7½ Point, *continued*

IONIC No. 5 (7½△4) Em Size, .1245







8 Point

METROMEDIUM No. 2 (8△494) Size, .0553

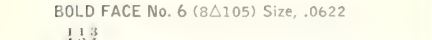
No. 19 (8△13) Size, .056

BOLD FACE No. 6 (8△105) Size, .0622

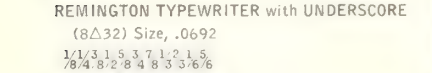
REMINGTON TYPEWRITER with UNDERSCORE (8△32) Size, .0692

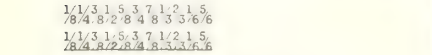
GOTHIC CONDENSED No. 2 (8△39) Em Size, .0968



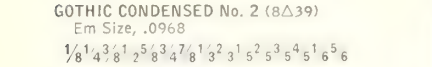


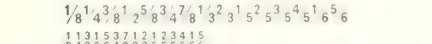
BASKERVILLE (8△420) Em Size, .1107



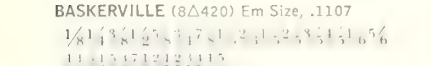


BODONI (8△262) Em Size, .1107



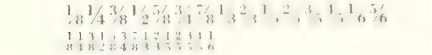


BODONI BOOK (8△280) Em Size, .1107



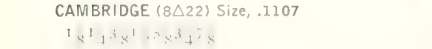


CAMBRIDGE (8△22) Size, .1107

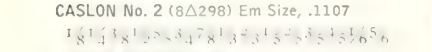


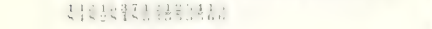
CASLON No. 2 (8△298) Em Size, .1107



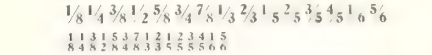


CASLON No. 3 (8△208) Em Size, .1107





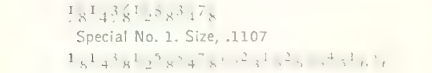
CASLON No. 137 (8△466) Size, .1107



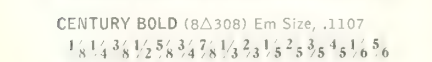
CASLON OLD FACE (8△312) Size, .1107



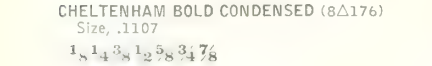
Special No. 1. Size, .1107



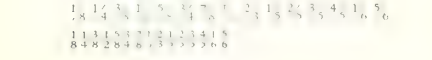
CENTURY BOLD (8△308) Em Size, .1107



CHELTENHAM BOLD CONDENSED (8△176) Size, .1107



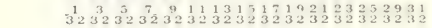
CLOISTER (8△378) Em Size, .1107



ELZEVIR No. 3 (8△306) Em Size, .1107

ESTIENNE (8△446) Size, .1107

GARAMOND (8△372) Em Size, .1107



JANSON (8△436) Em Size, .1107

MEMPHIS BOLD (8△448) Em Size, .1107

MEMPHIS LIGHT (8△450) Em Size, .1107

MEMPHIS MEDIUM (8△456) Em Size, .1107

No. 1 (8△98) Special No. 2. Size, .1107

No. 21 (8△214) Size, .1107

OLD ROMAN (8△220) Em Size, .1107

OLD STYLE No. 3 (8△116) Em Size, .1107

OLD STYLE No. 7 (8△212) Em Size, .1107

Special No. 1. Size, .0553

SCOTCH No. 2 (8△416) Em Size, .1107

TEXTYPE (8△396) Em Size, .1107

UNIVERSAL FRACTIONS (8△362) Em Size, .1107

CASLON (8△24) Em Size, .112

CHELTENHAM (8△12) Em Size, .112

Special No. 1. Size, .112

No. 2 (8△5) Size, .112

OLD STYLE No. 1 (8△30) Size, .112

Special No. 1. Size, .112

SCOTCH (8△82) Size, .112

SCOTCH (8△42) Em Size, .112 (High Alignment)

TITLE No. 1 (8△29) Em Size, .112

CLARENDON No. 1 (8△91) Size, .118

DeVINNE (8△118) Size, .118

DeVINNE (8△18) Em Size, .118 (High Alignment)

GOTHIC No. 3 (8△41) Size, .118 (High Alignment)

No. 1 (8△98) Em Size, .118

Special No. 2. Size, .1107

No. 1 (8△1) Em Size, .118 (High Alignment)

Special No. 1. Size, .1335

No. 1 (8△10) Size, .118 (High Alignment)

No. 2 (8△252) Em Size, .118

No. 2 (8△2) Em Size, .118 (High Alignment)

8 Point, *continued*

No. 24 (8△100) Size, .1187

No. 28 (8△48) Em Size, .1187

Special No. 1. Em Size, .1335

ANTIQUE No. 1 (8△114) Em Size, .1245

BOOKMAN (8△470) Em Size, .1245

CLASSIC (8△28) Em Size, .1245

CLOISTER BOLD (8△370) Em Size, .1245

ELECTRA (8△484) Em Size, .1245

EXCELSIOR No. 1 (8△432) Em Size, .1245

EXCELSIOR No. 2 (8△444) Em Size, .1245

FRANKLIN OLD STYLE (8△316) Em Size, .1245

GARAMOND BOLD (8△380) Em Size, .1245

GARAMOND BOLD No. 3 (8△476) Em Size, .1245

GARAMOND No. 3 (8△478) Em Size, .1245

GOTHIC CONDENSED No. 1 (8△69) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8

IONIC No. 5 (8△384) Em Size, .1245

PARAGON (8△464) Em Size, .1245

CENTURY EXPANDED (8△262) Em Size, .1245

No. 1 (8△1) Special No. 1. Size, .1335
(High Alignment)

No. 16 (8△54) Em Size, .1335

No. 28 (8△48) Special No. 1. Em Size, .1335

BENEDICTINE (8△274) Em Size, .1383

BENEDICTINE BOLD (8△364) Em Size, .1383

BENEDICTINE BOOK (8△360) Em Size, .1383

BODONI BOLD (8△222) Em Size, .1383

CHELTENHAM BOLD (8△60) Em Size, .1383

GOTHIC No. 16 (8△260) Size, .1483
Special No. 2

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS EXTRA BOLD (8△506) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 16 (8△260) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Special No. 2. Size, .1483

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

POSTER BODONI (8△412) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

ROYAL GOTHIC (8△49) Size, .182

1/8 1/4 3/8 1/2 5/8 3/4 7/8

9 Point

PARAGON (9△156) Size, .0692

GRANJON (9△142) Em Size, .112

BASKERVILLE (9△128) Em Size, .1245

BODONI BOOK (9△104) Size, .1245

CASLON (9△18) Em Size, .1245

CASLON No. 3 (9△130) Size, .1245

CASLON No. 137 (9△144) Size, .1245

CASLON OLD FACE (9△82) Em Size, .1245

CHELTENHAM (9△46) Em Size, .1245

ELZEVIR No. 3 (9△78) Size, .1245

GARAMOND (9△102) Size, .1245

MEMPHIS BOLD (9△148) Em Size, .1245

MEMPHIS MEDIUM (9△146) Em Size, .1245

No. 1 (9△44) Em Size, .1245

No. 21 (9△60) Size, .1245

OLD STYLE No. 7 (9△62) Em Size, .1245

Special No. 1. Size, .0622

SCOTCH No. 2 (9△126) Em Size, .1245

TEXTYPE (9△122) Em Size, .1245

UNIVERSAL FRACTIONS (9△362)
Em Size, .1245

DeVINNE (9△4) Em Size, .126

No. 13 (9△28) Em Size, .126

OLD STYLE (9△2) Em Size, .126

No. 28 (9△32) Em Size, .1335

ANTIQUE No. 1 (9△132) Size, .1383

9 Point, *continued*

BOOKMAN (9△150) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

CENTURY EXPANDED (9△58) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ELECTRA (9△160) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (9△134) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

FRANKLIN OLD STYLE (9△84) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 4 5
8 4 8 2 8 4 8 3 3 5 5 5 6

GARAMOND BOLD No. 3 (9△154) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

GARAMOND No. 3 (9△152) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

IONIC No. 5 (9△116) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

No. 16 (9△12) Em Size, .1483

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 1 5
8 1 8 2 8 4 8 4 8 3 3 5 5 5 6 6

BENEDICTINE (9△90) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 5/6 1/6

BENEDICTINE BOOK (9△94) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

10 Point

METROMEDIUM No. 2 (10△462) Size, .0692

1 1 3 1 5 3 7
8 4 8 2 8 4 8

OPTICON (10△468) Size, .0761

1 1 3 1 5 3 7
8 4 8 2 8 4 8

REMINGTON TYPEWRITER with UNDERSCORE (10△272) Size, .083

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

UNDERWOOD TYPEWRITER with UNDERSCORE (10△270) Size, .0833

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1/1 3/1 5/3 7/1 2/1 2/3 4/1 5/
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

UNDERWOOD TYPEWRITER No. 4 with UNDERSCORE (10△394) Size, .0833

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

TWO LINE No. 18 (10△67) Size, .0968
(Casts on 12 point body)

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BOLD FACE No. 3 (10△94) Size, .098

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .140

1/1 3/1 5/3 7/1 2/1
8 4 8 2 8 4 8

GOTHIC CONDENSED No. 2 (10△41)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLOISTER (10△312) Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ESTIENNE (10△408) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 14 (10△166) Em Size, .1335

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

ANTIQUE No. 1 (10△92) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

BASKERVILLE (10△378) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4
8 4 8 2 8 4 8 3 3 5 5 5 5

BODONI (10△218) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 6 6

BODONI BOOK (10△250) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 6 6

CASLON No. 2 (10△260) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CASLON No. 3 (10△180) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CASLON No. 137 (10△424) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CASLON OLD FACE (10△280) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Special No. 1. Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

CENTURY BOLD (10△268) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD CONDENSED (10△148)
Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CLASSIC (10△22) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CLOISTER BOLD (10△302) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ELECTRA (10△422) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 5

ELZEVIR No. 3 (10△274) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

EXCELSIOR (10△386) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GARAMOND (10△304) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GARAMOND BOLD No. 3 (10△436)
Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GARAMOND No. 3 (10△440) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

JANSON (10△388) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

MEMPHIS BOLD (10△412) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS LIGHT (10△414) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS MEDIUM (10△418) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

NARCISS (10△123) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 1 (10△10) Special No. 1. Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

No. 9 (10△20) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

No. 21 (10△186) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

OLD ROMAN (10△192) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

10 Point, *continued*

OLD STYLE No. 7 (10△184) Em Size, .1383

Special No. 1. Size, .0692

ORIGINAL OLD STYLE (10△4) Em Size, .1383

PABST EXTRA BOLD CONDENSED (10△410) Em Size, .1383

PABST OLD STYLE (10△194) Size, .1383

SCOTCH No. 2 (10△374) Em Size, .1383

TEXTYPE (10△324) Em Size, .1383

TITLE No. 7 (10△178) Em Size, .1383

UNILINE (10△104) Size, .1383

UNIVERSAL FRACTIONS (10△362) Em Size, .1383

BOLD FACE No. 3 (10△94) Size, .140

Size, .098

CASLON (10△8) Em Size, .140

CLARENDON No. 1 (10△25) Em Size, .140

DeVINNE (10△24) Em Size, .140

No. 6 (10△14) Size, .140

OLD STYLE No. 1 (10△6) Em Size, .140

Special No. 1. Size, .140

SCOTCH (10△36) Em Size, .140

TITLE No. 2 (10△40) Size, .140

No. 16 (10△48) Em Size, .1483

No. 28 (10△54) Em Size, .1483

BOOKMAN (10△428) Em Size, .1522

CONDENSED OUTLINE (10△101) Size, .1522

GARAMOND BOLD (10△314) Em Size, .1522

IONIC No. 5 (10△390) Em Size, .1522

No. 5 (10△2) Em Size, .1522

CENTURY EXPANDED (10△16) Em Size, .154

CHELTENHAM (10△18) Em Size, .154

BENEDICTINE (10△240) Em Size, .166

BENEDICTINE BOLD (10△296) Em Size, .166

BENEDICTINE BOOK (10△292) Size, .166

BODONI BOLD (10△196) Em Size, .166

CHELTENHAM BOLD (10△61) Size, .166

CHELTENHAM BOLD (10△82) Em Size, .166

GOTHIC CONDENSED No. 1 (10△69) Size, .166

METROBLACK No. 2 (10△153) Size, .166

PABST EXTRA BOLD (10△320) Em Size, .166

VULCAN BOLD (10△360) Size, .166

GOTHIC No. 3 (10△43) Size, .168

GOTHIC No. 16 (10△224) Em Size, .1937

GOTHIC No. 16 (10△139) Size, .1937

MEMPHIS EXTRA BOLD (10△444) Em Size, .1937

POSTER BODONI (10△326) Em Size, .1937

10½ Point

OLD STYLE No. 7 (10½△2) Size, .1383

11 Point

BOLD FACE No. 3 (11△40) Size, .105

Size, .154

GRANJON (11△102) Em Size, .1245

CLOISTER (11△98) Em Size, .1314

11 Point, *continued*

BASKERVILLE (11△116) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537 12
8482848 33

CASLON No. 2 (11△112) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537
8482848

CASLON No. 137 (11△122) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537
8482848

CASLON OLD FACE (11△76) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

CHELTENHAM (11△48) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537
8482848

ELECTRA (11△124) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ELZEVIR No. 3 (11△74) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (11△120) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1131537
8482848

GARAMOND (11△96) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

11131537 1
84828483

GARAMOND BOLD No. 3 (11△130) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GARAMOND No. 3 (11△126) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

JANSON (11△118) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537121234155
8482848335555566

No. 21 (11△56) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

OLD STYLE No. 7 (11△58) Em Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1131537121234155
8482848335555566

Special No. 1. Size, .0761

1131537
8182848

SCOTCH No. 2 (11△110) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537 12
8482848 33

UNIVERSAL FRACTIONS (11△362)
Em Size, .1522

1/7 2/7 3/7 4/7 5/7 6/7

1/9 2/9 3/9 4/9 5/9 6/9 7/9 8/9

1/10 2/10 3/10 4/10 5/10 6/10 7/10 8/10 9/10

1/12 2/12 3/12 4/12 5/12 6/12 7/12 8/12 9/12 10/12 11/12

1/16 3/16 5/16 7/16 9/16

1/32 3/32 5/32 7/32

BOLD FACE No. 3 (11△40) Size, .154

1/4 1/2 3/4 1/3 2/3

Size, .105

1131537 1
8482848 3

DeVINNE (11△14) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537121234155
8482848335555566

DORIC No. 2 (11△19) Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 1 (11△2) Em Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1131537121234155
8482848335555566

OLD STYLE No. 1 (11△4) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6

135
488

SCOTCH (11△10) Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537121234155
8482848335555566

CENTURY EXPANDED (11△104) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CHELTENHAM BOLD (11△106) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CASLON (11△12) Em Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1131537121234155
8482848335555566

Special No. 1. Size, .084

1131537121234155
8482848335555566

GOTHIC CONDENSED No. 1 (11△17)
Em Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537121234155
8482848335555566

TWO LINE (11△23) Em Size, .168

3/8 1/2 3/4 1/3

113
424

BENEDICTINE (11△84) Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BENEDICTINE BOOK (11△88) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1131537
8482848

BOOKMAN (11△132) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1131537121 2
8482848332

DORIC No. 1 with BOLD FACE ITALIC No. 4
(11△42) Em Size, .2077

1/8 1/4 3/8 1/2 3/4 7/8 1/3 1/6

1131537121234155
8482848335555566

11½ Point

CASLON OLD FACE (11½△4) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1131537
8482848

SCOTCH (11½△2) Size, .1632
(Casts on 11 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 1/6

12 Point

METROMEDIUM No. 2 (12△464) Size, .083

1131537
8482848

REMINGTON TYPEWRITER with Underscore
(12△202) Size, .0968

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

REMINGTON TYPEWRITER No. 4 with
Underscore (12△370) Size, .100

1/4 2/4

1/4 2/4

STENOGRAF TYPEWRITER (12△37) Size, .100

1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNDERWOOD TYPEWRITER with Underscore
(12△200) Size, .100

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/4

1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNDERWOOD TYPEWRITER No. 2 with
Underscore (12△264) Size, .100

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

DeVINNE EXTRA CONDENSED (12△73)
Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BOLD FACE No. 1 (12△25) Size, .112

1/4 2/4

Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM BOLD EXTRA CONDENSED
(12△77) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER (12△284) Em Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1131537121234155
8482848335555566

GOTHIC CONDENSED No. 2 (12△17)
Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1131537121234155
8482848335555566

12 Point. *continued*

ANTIQUE No. 1 (12△68) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

BASKERVILLE (12△314) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12
8482848 33

BODONI (12△160) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566

BODONI BOOK (12△186) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566

CASLON No. 2 (12△74) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537 12123
8482848 33555

CASLON No. 3 (12△120) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1131537 121
8482848 336

CASLON No. 137 (12△440) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CASLON OLD FACE (12△236) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Special No. 1. Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CENTURY BOLD (12△198) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12
8482848 33

CHELTENHAM BOLD CONDENSED (12△98) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1131537 12123415
8482848 33555566

CLOISTER BOLD (12△276) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566

DeVINNE (12△14) Special No. 1. Size, .166

1 3 5 7 9 111315
1616161616161616

DeVINNE CONDENSED (12△21) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

ELECTRA (12△384) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

ELZEVIR No. 3 (12△224) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ESTIENNE (12△380) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1131537 12123415
8482848 33555566

GARAMOND (12△278) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566

GARAMOND BOLD No. 3 (12△452) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

GARAMOND No. 3 (12△454) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12
8482848 33

GOTHIC No. 18 (12△65) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537
8482848

IONIC No. 5 (12△320) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

JANSON (12△318) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS BOLD (12△388) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

MEMPHIS LIGHT (12△390) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537 12315
8482848 55566

MEMPHIS MEDIUM (12△398) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

NARCISS (12△127) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 21 (12△262) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 1 (12△2) Special No. 1. Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566

OLD ROMAN (12△128) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12
8482848 33

OLD STYLE No. 3 (12△96) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537 12123415
8482848 33555566

OLD STYLE No. 7 (12△190) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537 12123415
8482848 33555566
1 3 5 7 9 111315
1616161616161616

Special No. 1. Size, .083

1131537
8482848

PABST EXTRA BOLD CONDENSED (12△382) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1131537 12
8482848 33

PABST OLD STYLE (12△130) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1131537
8482848

SCOTCH No. 2 (12△374) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

TEXTYPE (12△324) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1131537
8482848

TITLE No. 2 (12△60) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

TITLE No. 7 (12△124) Em Size, .166

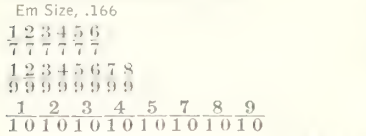
1/4 3/8 1/2 3/5 5/8 3/4 1/6 5/6
1131537
8482848

UNILINE (12△100) Em Size, .166

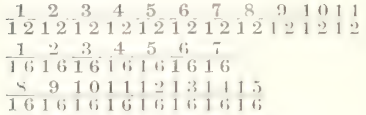
1/8 1/4 3/8 1/2 5/8 3/4 1/6 5/6
1212341 15
3355556 6

12 Point, *continued*

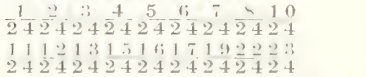
UNIVERSAL FRACTIONS (12△362) Em Size, .166



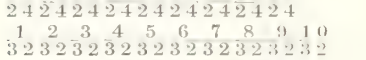
ANTIQUE CONDENSED (12△51) Em Size, .168



BOLD FACE No. 1 (12△25) Size, .168



Size, .112



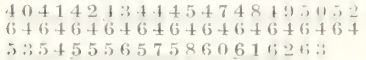
CASLON (12△12) Em Size, .168



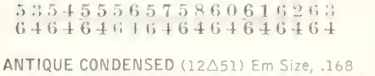
CHELTENHAM (12△18) Em Size, .168



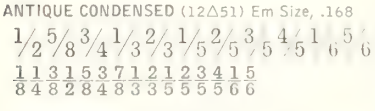
CLARENDON No. 1 (12△5) Size, .168

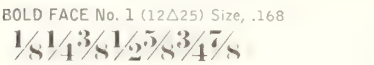


CONDENSED TITLE No. 1 (12△7) Size, .168



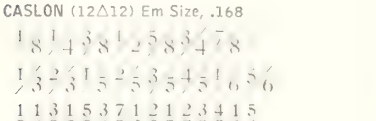
DeVINNE (12△14) Em Size, .168



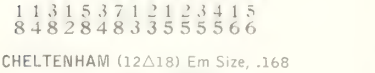




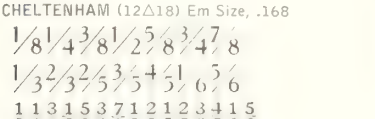
DeVINNE (12△14) Em Size, .168 (Continued)



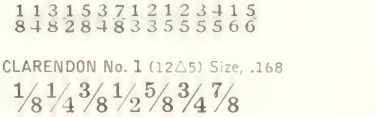
Special No. 1. Size, .166



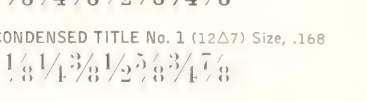
No. 1 (12△2) Em Size, .168



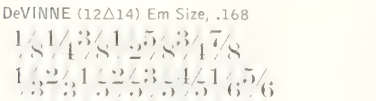
Special No. 1. Em Size, .166



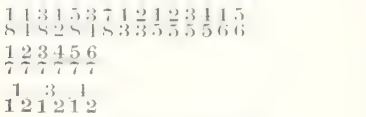
OLD STYLE No. 1 (12△4) Size, .168



SCOTCH (12△10) Em Size, .168



No. 16 (12△40) Em Size, .178



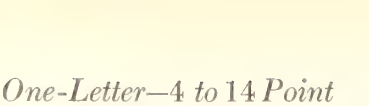
CHELTENHAM BOLD (12△46) Em Size, .1798



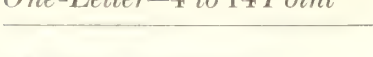
CONDENSED OUTLINE (12△69) Size, .1798

CLASSIC (12△20) Em Size, .180

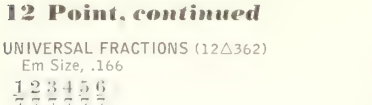
CENTURY EXPANDED (12△22) Em Size, .182



CHELTENHAM BOLD (12△27) Size, .182



GOTHIC CONDENSED No. 1 (12△13) Em Size, .182



BENEDICTINE (12△176) Em Size, .1937

BENEDICTINE BOLD (12△260) Em Size, .1937

BENEDICTINE BOOK (12△258) Size, .1937

BODONI BOLD (12△132) Em Size, .1937

BOOKMAN (12△444) Em Size, .1937

DeVINNE OUTLINE (12△108) Em Size, .1937

GARAMOND BOLD (12△286) Em Size, .1937

GOTHIC No. 31 with GOTHIC No. 32 (12△266) Em Size, .1937 (Casts on 13 point body)

LINING GOTHIC No. 1 (12△55) Size, .1937

PABST EXTRA BOLD (12△292) Em Size, .1937

TITLE No. 5 with TITLE ITALIC No. 6 (12△114) Em Size, .1937

VULCAN BOLD (12△300) Size, .1937

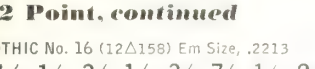
GOTHIC No. 16 (12△163) Size, .2109

12 Point, *continued*

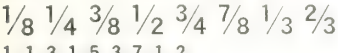
GOTHIC No. 16 (12△158) Em Size, .2213



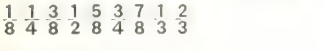
MEMPHIS EXTRA BOLD (12△458) Em Size, .2213



POSTER BODONI (12△298) Em Size, .2213

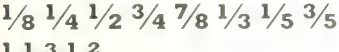


BOLD FACE No. 3 (12△62) Em Size, .224



14 Point

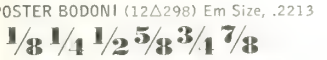
BASKERVILLE CONDENSED (14△1) Size, .0968



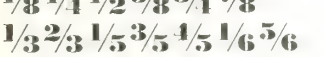
METROMEDIUM No. 2 (14△246) Size, .0968



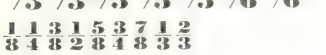
BENEDICTINE (14△106) Size, .1107



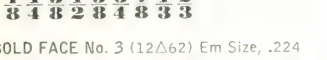
Size, .1937



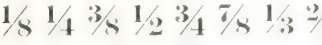
BENEDICTINE BOLD (14△150) Size, .1107



Size, .1937



BODONI BOLD (14△68) Size, .1107



Size, .1937



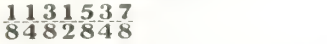
BOLD FACE No. 6 (14△65) Size, .1107



CLEARFACE BOLD (14△148) Size, .1107



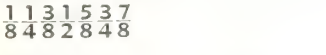
Size, .2075



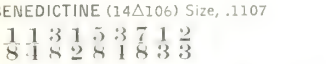
DeVINNE OUTLINE (14△52) Size, .1107



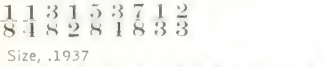
GARAMOND BOLD (14△164) Size, .1107



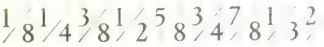
Size, .1937



GOTHIC No. 16 (14△119) Size, .1107



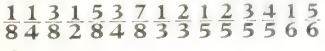
Size, .1937



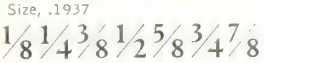
GOTHIC No. 16 (14△92) Size, .1107



METROBLACK No. 2 (14△250) Size, .1107



MID GOTHIC (14△11) Size, .1107



BOLD FACE No. 3 (14△16) Size, .1383



Size, .1937



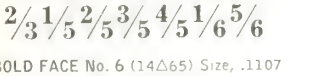
DeVINNE EXTRA CONDENSED (14△31) Size, .140



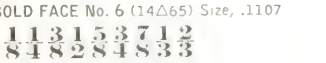
CHELTENHAM BOLD EXTRA CONDENSED (14△43) Em Size, .166



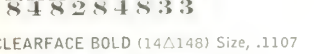
CLOISTER (14△162) Em Size, .166



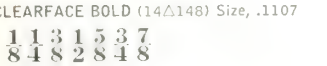
GOTHIC CONDENSED No. 2 (14△3) Em Size, .166



ANTIQUE No. 1 (14△56) Em Size, .1937



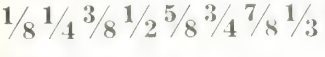
BASKERVILLE (14△188) Em Size, .1937



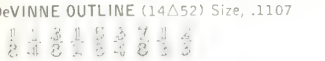
BENEDICTINE (14△106) Size, .1937



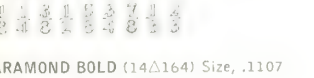
BENEDICTINE BOLD (14△150) Size, .1937



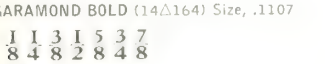
Size, .1107



BENEDICTINE BOOK (14△146) Size, .1937



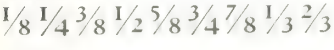
BODONI (14△94) Em Size, .1937



BODONI BOLD (14△68) Size, .1937



Size, .1937



BODONI BOOK (14△114) Em Size, .1937

BOLD FACE No. 3 (14△16) Size, .1937

Size, .1383

CASLON (14△34) Size, .1937

CASLON BOLD CONDENSED (14△117) Em Size, .1937

CASLON No. 3 (14△54) Em Size, .1937

CASLON OLD FACE (14△132) Size, .1937

Special No. 1. Size, .1937

CENTURY BOLD (14△7) Em Size, .1937

CENTURY BOLD (14△124) Em Size, .1937

14 Point. *continued*

CENTURY EXPANDED (14△58) Em Size, .1937
Special No. 1

1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

CHELTENHAM (14△4) Em Size, .1937

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 4/5

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

CHELTENHAM BOLD CONDENSED (14△46)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CLOISTER BOLD (14△154) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

DeVINNE (14△84) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ELECTRA (14△216) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ELZEVIR No. 3 (14△126) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

ESTIENNE (14△202) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR (14△218) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GARAMOND (14△156) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GARAMOND BOLD (14△164) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GARAMOND BOLD No. 3 (14△228)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GARAMOND No. 3 (14△236) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC CONDENSED No. 1 (14△5)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC No. 13 (14△61) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 (14△119) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 16 (14△9) Size, .1937

1/4 1/2 1/3

JANSON (14△178) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS BOLD (14△206) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS LIGHT (14△208) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS MEDIUM (14△212) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

NARCISS (14△85) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

No. 36 (14△12) Size, .1937

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16

OLD ROMAN (14△64) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 1 (14△76) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16

OLD STYLE No. 7 (14△120) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

ORIGINAL OLD STYLE (14△2) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED (14△204)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

PABST OLD STYLE (14△66) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

SCOTCH (14△142) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

TEXTYPE (14△220) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

TITLE No. 5 with No. 7 ITALIC (14△108)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

TITLE No. 7 (14△60) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

UNIVERSAL FRACTIONS (14△362)
Em Size, .1937

1/7 2/7 3/7 4/7 5/7 6/7

1/9 2/9 3/9 4/9 5/9 6/9 7/9 8/9

1/10 2/10 3/10 4/10 5/10 6/10 7/10 8/10 9/10

1/12 2/12 3/12 4/12 5/12 7/12 9/12 10/12 11/12

1/16 2/16 3/16 4/16 5/16 6/16 7/16

8/16 9/16 10/16 11/16 12/16 13/16 14/16 15/16

1/32 2/32 3/32 5/32 7/32 9/32 11/32

13/32 15/32 19/32 23/32 25/32 27/32 29/32 31/32

1/64 3/64

No. 36 (14△12) Em Size, .196

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

Size, .1937

1/16 3/16 5/16 7/16 9/16 11/16 13/16 15/16

14 Point, *continued*

CENTURY EXPANDED (14△58) Em Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 1 8 2 8 4 8 3 3 5 5 5 5 6 6

Special No. 1. Em Size, .1937

1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

CLEARFACE BOLD (14△148) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

No. 16 (14△14) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BOOKMAN (14△232) Size, .2213

1/8 1/4 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 4/5 1/6 5/6

CHELTENHAM BOLD

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 2/5 3/5 4/5

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

GOTHIC RELIEF (14△77) Size, .2213

1/2 1/3 2/3

MEMPHIS EXTRA BOLD (14△234) Em Size, .2213

1/8 1/4 1/2 3/4 7/8 1/3 1/5 3/5

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

PABST EXTRA BOLD (14△172) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8

1/3 2/3 1/5 2/5 3/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

POSTER BODONI (14△174) Em Size, .2213

1/8 1/4 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 1/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6 6

VULCAN BOLD (14△176) Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

CHELTENHAM BOLD (14△13) Em Size, .2352

1/8 1/4 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

DUPLEX DISPLAY—18 and 24 Point

18 Point

CASLON (18△86) Size, .0968

1 2
3 3

CENTURY BOLD (18△76) Size, .1107

1 1 3 1 5 3
8 4 8 2 8 4

CHELTENHAM BOLD CONDENSED (18△24) Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GARAMOND BOLD No. 3 (18△58) Size, .1107

1 1 3 1 2
4 2 4 3 3

GARAMOND No. 3 (18△62) Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

MEMPHIS EXTRA BOLD (18△52) Size, .1107

1 1 3 1 2
4 2 4 3 3

Size, .2144

1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROBLACK No. 2 (18△46) Size, .1107

1 1 3
4 2 4

METROMEDIUM No. 2 (18△54) Size, .1107

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

CASLON No. 3 (18△66) Size, .1245

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

POSTER BODONI (18△26) Size, .1383

1 1 3 1 2 1
4 1 2 1 3 3 6

Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available

PABST EXTRA BOLD CONDENSED (18△72) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM (18△92) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM BOLD CONDENSED (18△24) Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS EXTRA BOLD (18△52) Size, .2144

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1107

1 1 3 1 2
4 2 4 3 3

BENEDICTINE (18△18) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI (18△38) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

BODONI BOLD (18△10) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CLOISTER (18△14) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER BOLD (18△12) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GARAMOND BOLD (18△22) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS BOLD (18△20) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS MEDIUM (18△28) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

CASLON No. 3 (18△66) Size, .249

1/4 1/2 1/3

CHELTENHAM BOLD (18△90) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

18 Point, *continued*

POSTER BODONI (18△26) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1383

1 1 3 1 2 1
4 2 4 3 3 6

PABST EXTRA BOLD (18△42) Size, .332

1/4 1/2 3/4 1/3 2/3

24 Point

GARAMOND BOLD No. 3 (24△58) Size, .1245

1 1 3
4 2 4

CLOISTER BOLD (24△12) Size, .1522

1 1 3
4 2 4

PABST EXTRA BOLD CONDENSED (24△72) Size, .1522

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .249

1/4 1/2

CENTURY BOLD (24△76) Size, .166

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

METROMEDIUM No. 2 (24△54) Size, .166

1 1 3 1 5 3 7
8 4 8 2 8 4 8

POSTER BODONI (24△26) Size, .1937

1/2

Size, .415

1/8 1/4 1/2 5/8

Available 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3

CHELTENHAM BOLD CONDENSED (24△24) Size, .2767

1/4 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

PABST EXTRA BOLD CONDENSED (24△72) Size, .249

1/4 1/2

Size, .1522

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

BODONI BOLD (24△10) Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

POSTER BODONI (24△26) Size, .415

1/8 1/4 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

1/2

TWO-LETTER, ROMAN *with* BOLD—4 to 24 Point

4 Point

CENTURY EXPANDED with GOTHIC No. 16 (4△2) Size, .0968

4¾ Point

No. 6 with GOTHIC No. 16 (4¾△2) Size, .1107

5 Point

EXCELSIOR with BOLD FACE No. 2 (5△32) Em Size, .083

Special No. 1. Em Size, .100

EXCELSIOR with GOTHIC No. 3 (5△36) Size, .083

IONIC No. 5 with BOLD FACE No. 2 (5△24) Em Size, .083

No. 10 with GOTHIC No. 4 (5△2) Em Size, .083

Special No. 1. Size, .0968

OLD STYLE No. 1 with CHELTENHAM BOLD (5△20) Size, .083

No. 1 with GOTHIC CONDENSED No. 1 (5△4) Em Size, .092

No. 10 with GOTHIC No. 4 (5△2) Size, .0968 Special No. 1

EXCELSIOR with BOLD FACE No. 2 (5△32) Special No. 1. Em Size, .100

No. 18 with ANTIQUE BLACK No. 1 (5△18) Em Size, .1107

5½ Point

No. 1 with CLARENDON No. 1 (5½△8) Special No. 1. Size, .050

No. 4 with BOLD FACE No. 2 CONDENSED (5½△32) Special No. 1. Size, .083

Special No. 3. (Casts on 5 point body) Size, .083

EXCELSIOR with BOLD FACE No. 2 (5½△48) (Casts on 5 point body) Em Size, .092

Special No. 2. Em Size, .100 (Casts on 5 point body)

5½ Point, *continued*

EXCELSIOR with GOTHIC No. 3 (5½△54)
Size, .092

IONIC No. 5 with BOLD FACE No. 2 (5½△42)
Em Size, .092
(Casts on 5 point body)

Special No. 2. (Casts on 5 point body)
Em Size, .100

Special No. 1. Size, .100
(Casts on 5 point body)

No. 1 with CLARENDON No. 1 (5½△8)
Em Size, .092

Special No. 3. Size, .092
(Casts on 5 point body)

Special No. 1. Size, .050

No. 2B with BOLD FACE No. 2B (5½△36)
Special No. 2. Size, .092
(Casts on 5 point body)

Special No. 1. Size, .092
(Casts on 5 point body)

No. 11 with GOTHIC CONDENSED No. 4 (5½△24)
Em Size, .0968

OPTICON with BOLD FACE No. 2 (5½△60)
Size, .0968

EXCELSIOR with BOLD FACE No. 2 (5½△48)
Special No. 2. Em Size, .100
(Casts on 5 point body)

IONIC No. 5 with BOLD FACE No. 2 (5½△42)
Special No. 2. Em Size, .100
(Casts on 5 point body)

Special No. 1. Size, .100
(Casts on 5 point body)

IONIC No. 5 with GOTHIC No. 16 (5½△64)
Size, .100

No. 1 with BOLD FACE No. 2 (5½△12) Size, .100

(Casts on 5 point body)

No. 2 with BOLD FACE No. 2 (5½△2)
Em Size, .100

No. 2B with BOLD FACE No. 2B (5½△36)
(Casts on 5 point body) Em Size, .100

Special No. 1. (Casts on 5 point body) Size, .100

Special No. 2. (Casts on 5 point body) Size, .092

Special No. 1. (Casts on 5 point body) Size, .092

PARAGON with PARAGON BOLD (5½△66)
Size, .100

No. 4 with BOLD FACE No. 2 CONDENSED
(5½△32) Em Size, .1107

Special No. 2. Size, .1107
(Casts on 5 point body)

Special No. 3 (Casts on 5 point body) Size, .083

Special No. 1. Size, .083

No. 4 with GOTHIC No. 9 (5½△46) Size, .1107

BOLD FACE No. 1 with 10 Point CLARENDON No. 1 (5½△14) Size, .140
(Aux. Position Casts on 10 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

6 Point

DeVINNE with ANTIQUE No. 3 (6△28) Size, .050
Special No. 1

No. 1 with CLARENDON No. 1 (6△48) Size, .050

No. 17 with CONDENSED TITLE No. 5 (6△132)
Size, .0553

Size, .083

BOLD FACE No. 9A with GOTHIC No. 31A (6△218)
Size, .0692

Size, .1107

BOLD FACE No. 9C with GOTHIC No. 31C (6△214)
Em Size, .083

DeVINNE with ANTIQUE No. 3 (6△28) Size, .083
Special No. 1

GOTHIC No. 25A with GOTHIC CONDENSED No. 2
(6△164) Size, .083

GOTHIC No. 31C with GOTHIC No. 32C (6△262)
Em Size, .083

GOTHIC No. 32C with GOTHIC No. 33C (6△242)
Em Size, .083

GRANJON with GRANJON BOLD (6△306)
Em Size, .083

No. 2 with CONDENSED TITLE No. 3 (6△118)
Special No. 2. Size, .083

No. 17 with CONDENSED TITLE No. 5 (6△132)
Size, .083

Size, .0553

No. 21 with ANTIQUE No. 6 (6△88) Size, .083

OLD STYLE No. 1 with CHELTENHAM BOLD
(6△124) Size, .083

Special No. 1. Size, .083
(Casts on 5½ point body)

OLD STYLE No. 1 with TITLE No. 1 (6△90)
Em Size, .083

6 Point, *continued*

No. 2 with CONDENSED TITLE No. 3 (6△118)
Special No. 1. Size, .084

No. 2 with GOTHIC CONDENSED No. 2 (6△82)
Em Size, .084

No. 2 with GOTHIC No. 3 (6△6) Size, .084
Special No. 2

No. 8 with BOLD FACE No. 2 (6△122) Size, .084
Special No. 1

No. 28 with EGYPTIENNE SERREE No. 1 (6△60)
Size, .089

No. 28 with NORMANDE No. 4 (6△66) Size, .089

BELL GOTHIC LIGHT and BOLD (6△418)
Size, .0968

CENTURY EXPANDED with CENTURY BOLD
(6△94) Size, .0968

EXCELSIOR with BOLD FACE No. 2 (6△314)
Em Size, .0968

EXCELSIOR with GOTHIC No. 3 (6△366)
Em Size, .0968

EXCELSIOR with MEMPHIS BOLD (6△426)
Size, .0968

GOTHIC No. 25B with 8 Point GOTHIC
CONDENSED No. 2 (6△166) Size, .0968
(Aux. Position Casts on 8 point body)

IONIC No. 5 with BOLD FACE No. 2 (6△288)
Size, .0968
Special No. 1. Size, .0968
(Casts on 5½ point body)

LINING METROMEDIUM B with LINING
METROTHIN B (6△380) Size, .0968

MEMPHIS LIGHT with BOLD (6△322)
Em Size, .0968

MEMPHIS MEDIUM with MEMPHIS BOLD
(6△416) Size, .0968

METROMEDIUM with METROTHIN (6△300)
Em Size, .0968

No. 1 with BOLD FACE No. 2 (6△12)
Em Size, .0968

No. 8 with BOLD FACE No. 2 (6△122)
Em Size, .0968
Special No. 1. Size, .084

No. 10 with GOTHIC No. 4 (6△76) Em Size, .0968

No. 11 with GOTHIC CONDENSED No. 4 (6△120)
Size, .0968

No. 11B with GOTHIC CONDENSED No. 4B
(6△176) Size, .0968

No. 16 with CENTURY BOLD (6△110) Size, .0968

TELETYPE EXCELSIOR with GOTHIC No. 3
(6△324) Size, .0968

TEXTYPE with BOLD FACE No. 2 (6△296)
Em Size, .0968
Special No. 5. Size, .112

No. 2 with ANTIQUE No. 2 (6△50) Size, .100
Special No. 1

No. 2 with CONDENSED TITLE No. 3 (6△118)
Em Size, .100
Special No. 2. Size, .083
Special No. 1. Size, .084

No. 2 with GOTHIC No. 3 (6△6) Em Size, .100
Special No. 2. Size, .084

OLD STYLE No. 1 with ANTIQUE No. 1 (6△14)
Em Size, .100

TELETYPE PARAGON with PARAGON BOLD
(6△432) Size, .100

No. 2 with GOTHIC No. 3 (6△6) Size, .104

BOLD FACE No. 9 with GOTHIC No. 31 (6△212)
Size, .1107

BOLD FACE No. 9A with GOTHIC No. 31A (6△218)
Size, .1107
Size, .0692

BOLD FACE No. 9B with GOTHIC No. 31B
(6△216) Em Size, .1107

CENTURY EXPANDED with CHELTENHAM BOLD
(6△172) Em Size, .1107

CHELTENHAM WIDE with CHELTENHAM BOLD
(6△180) Size, .1107

6 Point, *continued*

CLOISTER WIDE with CLOISTER BOLD (6△276)
Em Size, .1107

GOTHIC No. 31 with GOTHIC No. 32 (6△256)
Size, .1107

GOTHIC No. 31A with GOTHIC No. 32A (6△258)
Em Size, .1107

GOTHIC No. 31B with GOTHIC No. 32B (6△260)
Em Size, .1107

GOTHIC No. 32 with GOTHIC No. 33 (6△236)
Em Size, .1107

GOTHIC No. 32A with GOTHIC No. 33A (6△238)
Em Size, .1107

GOTHIC No. 32B with GOTHIC No. 33B (6△240)
Em Size, .1107

LINING METROMEDIUM with LINING METROTHIN (6△376) Size, .1107

LINING METROMEDIUM A with LINING METROTHIN A (6△378) Size, .1107

METROBLACK with METROLITE (6△298)
Em Size, .1107

METROLITE No. 2 with METROBLACK No. 2 (6△442) Size, .1107

No. 12 with GOTHIC No. 8 (6△32) Em Size, .1107

OLD STYLE No. 1 with CHELTENHAM BOLD ITALIC (6△182) Size, .1107

OPTICON with BOLD FACE No. 2 (6△420)
Size, .1107

PARAGON with PARAGON BOLD (6△388)
Em Size, .1107

DeVINNE with ANTIQUE No. 3 (6△28)
Em Size, .112
Special No. 1. Size, .083

Special No. 1. Size, .050

No. 1 with GOTHIC No. 2 (6△36) Size, .112

No. 2 with ANTIQUE No. 2 (6△50) Size, .112
Special No. 1. Size, .100

No. 2 with BOLD FACE No. 1 (6△70)
Em Size, .112

No. 2 with BOLD FACE No. 2 (6△186)
Em Size, .112

TEXTYPE with BOLD FACE No. 2 (6△296)
Special No. 5. Size, .112

No. 28 with ANTIQUE BLACK No. 1 (6△74)
Em Size, .1187

GOTHIC No. 25C with GOTHIC No. 26C (6△168)
Size, .1245

GOTHIC No. 25 with GOTHIC No. 26 (6△170)
Size, .1383

6½ Point

IONIC No. 5 with BOLD FACE No. 2 (6½△2)
Em Size, .1107
Special No. 1. Em Size, .1107
(Casts on 6 point body)

6¾ Point

IONIC No. 5 with BOLD FACE No. 2 (6¾△2)
Size, .1107
(Casts on 7 point body)
Special No. 1. Em Size, .1107

7 Point

TEXTYPE with BOLD FACE No. 2 (7△130)
Em Size, .0968

No. 21 with GOTHIC No. 4 (7△102)
Em Size, .098

EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (7△24) Em Size, .1038

No. 28 with EGYPTIENNE SERREE No. 1 (7△20)
Size, .1038

No. 28 with NORMANDE No. 4 (7△40) Size, .1038

BELL GOTHIC LIGHT and BOLD (7△188)
Em Size, .1107

CENTURY EXPANDED with CENTURY BOLD (7△80) Size, .1107

EXCELSIOR with MEMPHIS BOLD (7△190)
Size, .1107

EXCELSIOR No. 1 with BOLD FACE No. 2 (7△138) Em Size, .1107

EXCELSIOR No. 1 with GOTHIC No. 3 (7△156)
Em Size, .1107

7 Point, *continued*

EXCELSIOR No. 2 with BOLD FACE No. 2
(7△136) Em Size, .1107

EXCELSIOR No. 2 with GOTHIC No. 3 (7△158)
Em Size, .1107

IONIC No. 5 with BOLD FACE No. 2 (7△122)
Em Size, .1107

Special No. 1. Em Size, .1107

No. 2 with BOLD FACE No. 2 (7△86)
Em Size, .1107

No. 2 with CONDENSED TITLE No. 3 (7△62)
Size, .1107

No. 12 with GOTHIC No. 11 (7△118) Size, .1107

No. 16 with CENTURY BOLD (7△50)
Em Size, .1107

OLD STYLE No. 1 with ANTIQUE No. 1 (7△48)
Size, .1107

TELETYPE PARAGON with PARAGON BOLD
(7△186) Size, .1107

No. 2 with GOTHIC No. 3 (7△30) Em Size, .112

No. 1 with BOLD FACE No. 1 (7△38)
Em Size, .118

No. 1 with BOLD FACE No. 2 (7△90) Size, .118

OPTICON with BOLD FACE No. 2 (7△166)
Em Size, .118

PARAGON with PARAGON BOLD (7△162)
Em Size, .118

No. 1 with GOTHIC No. 4 (7△42) Em Size, .1187

No. 2 with BOLD FACE No. 1 (7△2) Em Size, .126

No. 28 with ANTIQUE BLACK No. 1 (7△22)
Em Size, .1335

7½ Point

TELETYPE EXCELSIOR with BOLD FACE No. 2
(7½△22) Size, .1199

EXCELSIOR with MEMPHIS BOLD (7½△24)
Size, .1245

EXCELSIOR with BOLD FACE No. 2 (7½△6)
Em Size, .1245

IONIC No. 5 with BOLD FACE No. 2 (7½△2)
Em Size, .1245

OPTICON with BOLD FACE No. 2 (7½△10)
Size, .1245

PARAGON with PARAGON BOLD (7½△18)
Em Size, .1245

7¾ Point

EXCELSIOR with BOLD FACE No. 2 (7¾△2)
Size, .1245
(Casts on 8 Point Body)

8 Point

REMINGTON TYPEWRITER No. 2 with
REMINGTON No. 3 (8△422) Size, .0692

TARIFF TYPEWRITER (8△434) Size, .0833

CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (8△166) Em Size, .1107

DeVINNE with 7 Point CENTURY BOLD (8△230)
Em Size, .1107

ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (8△504) Size, .1107

GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (8△318) Size, .1107

GOTHIC No. 13 with DeVINNE CONDENSED
(8△204) Em Size, .1107

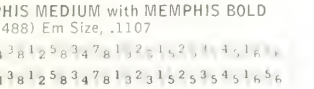
GRANJON with GRANJON BOLD (8△418)
Em Size, .1107

8 Point, *continued*

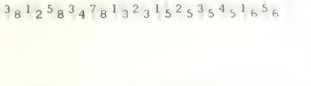
MEMPHIS LIGHT with BOLD (8△342) Em Size, .1107



MEMPHIS MEDIUM with MEMPHIS BOLD (8△488) Em Size, .1107



METROMEDIUM with METROTHIN (8△414) Em Size, .1107



No. 17 with CONDENSED TITLE No. 5 (8△242) Em Size, .1107



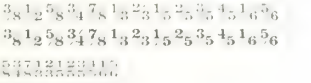
No. 21 with ANTIQUE No. 6 (8△282) Em Size, .1107



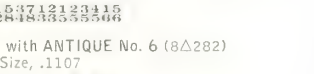
No. 26 with ANTIQUE No. 2 (8△126) Em Size, .1107



OLD STYLE No. 1 with ANTIQUE ITALIC No. 1 (8△152) Em Size, .1107



OLD STYLE No. 1 with CHELTENHAM BOLD (8△218) Em Size, .1107



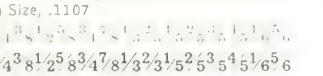
OLD STYLE No. 1 with TITLE No. 1 (8△134) Em Size, .1107



OLD STYLE No. 1 with TITLE No. 2 (8△196) Em Size, .1107



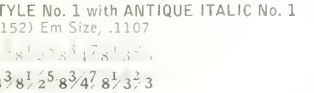
RAILROAD IONIC No. 3 with ANTIQUE No. 2 (8△124) Size, .1107



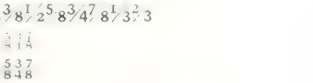
SCOTCH with JENSON (8△162) Em Size, .1107



TEXTYPE with BOLD FACE No. 2 (8△394) Em Size, .1107



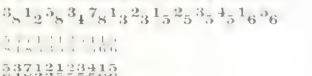
UNILINE with TITLE No. 1 (8△90) Size, .1107



No. 2 with BOLD FACE No. 1 (8△8) Size, .112 Special No. 1. (High Alignment)



No. 12 with GOTHIC No. 11 (8△158) Size, .112



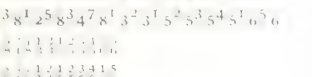
No. 19 with TITLE No. 1 (8△40) Em Size, .112 (High Alignment)



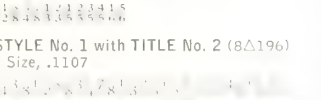
OLD STYLE No. 1 with ANTIQUE No. 1 (8△50) Special No. 1. Size, .112



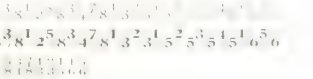
No. 2 with CONDENSED TITLE No. 3 (8△6) Em Size, .1176



DeVINNE with ANTIQUE No. 3 (8△164) Size, .118



DeVINNE with ANTIQUE No. 3 (8△16) Em Size, .118 (High Alignment)



DeVINNE with TITLE No. 1 (8△234) Em Size, .118



No. 1 with BOLD FACE No. 2 (8△194) Em Size, .118

No. 2 with GOTHIC No. 3 (8△70) Em Size, .118

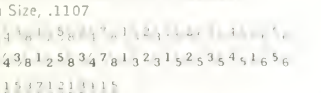
No. 4 with CLARENDON No. 1 (8△74) Size, .118 (High Alignment)



OLD STYLE No. 1 with ANTIQUE No. 1 (8△50) Em Size, .118



Special No. 1. Size, .112



EGYPTIENNE SERREE No. 1 with NORMANDE No. 4 (8△46) Size, .1187

No. 28 with EGYPTIENNE SERREE No. 1 (8△56) Em Size, .1187

No. 28 with NORMANDE No. 4 (8△92) Em Size, .1187

RUSSIAN No. 11 with ANTIQUE BLACK No. 2 (8△58) Size, .1187

BELL GOTHIC LIGHT and BOLD (8△508) Size, .1245

CENTURY EXPANDED with CENTURY BOLD (8△122) Em Size, .1245

CLASSIC with CENTURY BOLD (8△108) Em Size, .1245

CLOISTER WIDE with CLOISTER BOLD (8△374)

8 Point, *continued*

EXCELSIOR with MEMPHIS BOLD (8△502)
Em Size, .1245

EXCELSIOR No. 1 with BOLD FACE No. 2 (8△424)
Em Size, .1245

EXCELSIOR No. 2 with BOLD FACE No. 2 (8△440)
Em Size, .1245

EXCELSIOR No. 2 with GOTHIC No. 3 (8△468)
Em Size, .1245

IONIC No. 5 with BOLD FACE No. 2 (8△382)
Em Size, .1245

No. 16 with CENTURY BOLD (8△128)
Em Size, .1245

PARAGON with PARAGON BOLD (8△462)
Em Size, .1245

GERMAN No. 3 with BOLD FACE No. 2 (8△20)
Em Size, .133

CENTURY EXPANDED with CHELTENHAM BOLD
(8△254) Em Size, .1383

CHELTENHAM WIDE with CHELTENHAM BOLD
(8△156) Em Size, .1383

ELZEVIR with CHELTENHAM BOLD (8△104)
Em Size, .1383

GOTHIC No. 3 with TITLE No. 2 (8△168)
Size, .1383

GOTHIC No. 16 with CHELTENHAM BOLD
(8△320) Size, .1383

METROBLACK with METROLITE (8△410)
Em Size, .1383

METROLITE No. 2 with METROBLACK No. 2
(8△520) Size, .1383

No. 1 with TITLE No. 2 (8△192) Em Size, .1383

No. 2 (High Alignment) with 10 Point CLARENDON No. 1 (8△88) Em Size, .1383
(Aux. Position Casts on 10 point body)

OPTICON with BOLD FACE No. 2 (8△482)
Em Size, .1383

GOTHIC No. 3 (High Alignment) with 10 Point CLARENDON No. 1 (8△66) Size, .140
(Aux. Position Casts on 10 point body)

GOTHIC No. 3 with 10 Point CLARENDON No. 1
(8△144) Size, .140
(Aux. Position Casts on 10 point body)

IONIC No. 1 with 10 Point CLARENDON No. 1
(8△178) Size, .140
(Aux. Position Casts on 10 point body)

IONIC No. 1 (High Alignment) with 10 Point CLARENDON No. 1 (8△62) Size, .140
(Aux. Position Casts on 10 point body)

No. 2 with BOLD FACE No. 1 (8△8) Em Size, .140
(High Alignment)
Special No. 1. Size, .112

No. 28 with ANTIQUE BLACK No. 1 (8△52)
Em Size, .1483

GOTHIC No. 16 with TITLE No. 4 (8△206)
Em Size, .166

GOTHIC No. 25 with GOTHIC No. 26 (8△266)
Em Size, .1798
(Casts on 10 point body)

9 Point

MEMPHIS LIGHT with BOLD (9△140)
Em Size, .1245

OLD STYLE No. 1 with ANTIQUE No. 1 (9△48)
Em Size, .1245

TEXTYPE with BOLD FACE No. 2 (9△118)
Em Size, .1245

9 Point, *continued*

DeVINNE with ANTIQUE No. 3 (9△6)
Em Size, .126

DeVINNE with 10 Point GOTHIC No. 4 (9△42)
Em Size, .1335
(Aux. Position Casts on 11 point body)

No. 28 with NORMANDE No. 4 (9△24) Size, .1335

CENTURY EXPANDED with CENTURY BOLD
(9△72) Em Size, .1383

EXCELSIOR with BOLD FACE No. 2 (9△136)
Em Size, .1383

EXCELSIOR with MEMPHIS BOLD (9△166)
Size, .1383

IONIC No. 5 with BOLD FACE No. 2 (9△112)
Em Size, .1383

No. 16 with CENTURY BOLD (9△56)
Em Size, .1383

OPTICON with BOLD FACE No. 2 (9△162)
Size, .1383

PARAGON with PARAGON BOLD (9△158)
Size, .1383

GERMAN No. 3 with BOLD FACE No. 2 (9△10)
Em Size, .148

No. 28 with ANTIQUE BLACK No. 1 (9△34)
Em Size, .1632

No. 2 with BOLD FACE No. 1 (9△40)
Em Size, .166

10 Point

No. 21 with ANTIQUE No. 6 (10△124) Size, .0692

ERBAR LIGHT CONDENSED with ERBAR BOLD
CONDENSED (10△416) Em Size, .1245

GRANJON with GRANJON BOLD (10△376)
Em Size, .1245

MEMPHIS MEDIUM CONDENSED with
MEMPHIS BOLD CONDENSED (10△486)
Size, .1245

MEMPHIS MEDIUM CONDENSED with
MEMPHIS EXTRA BOLD CONDENSED
(10△494) Size, .1245

CHELTENHAM CONDENSED with CHELTENHAM
BOLD CONDENSED (10△142) Em Size, .1383

CLASSIC with CENTURY BOLD (10△86)
Em Size, .1383

CLOISTER WIDE with CLOISTER BOLD (10△306)
Em Size, .1383

EXCELSIOR with BOLD FACE No. 2 (10△380)
Em Size, .1383

EXCELSIOR with MEMPHIS BOLD (10△466)
Em Size, .1383

GOTHIC No. 13 with CHELTENHAM BOLD
CONDENSED (10△286) Size, .1383

GOTHIC No. 13 with DeVINNE CONDENSED
(10△154) Em Size, .1383

GOTHIC No. 44 with GOTHIC No. 42 (10△456)
Size, .1383

MEMPHIS LIGHT with BOLD (10△398)
Em Size, .1383

METROMEDIUM with METROTHIN (10△370)
Em Size, .1383

10 Point, *continued*

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1
(10△128) Em Size, .1383

OLD STYLE No. 1 with CHELTENHAM BOLD
(10△158) Em Size, .1383

OLD STYLE No. 1 with TITLE No. 1 (10△120)
Em Size, .1383

SCOTCH with JENSON (10△138) Size, .1383

TEXTYPE with BOLD FACE No. 2 (10△322)
Em Size, .1383

UNILINE with TITLE No. 1 (10△72)
Em Size, .1383

DeVINNE with ANTIQUE No. 3 (10△12)
Em Size, .140

DeVINNE with TITLE No. 1 (10△206)
Em Size, .140

No. 13 with CLARENDON No. 1 (10△56)
Size, .140

OLD STYLE No. 1 with ANTIQUE No. 1 (10△44)
Em Size, .140

GERMAN No. 3 with BOLD FACE No. 2 (10△38)
Em Size, .148

No. 14 with CLARENDON No. 1 (10△176)
Size, .1483

No. 28 with EGYPTIENNE SERREE No. 1
(10△68) Size, .1483

No. 28 with NORMANDE No. 4 (10△74)
Em Size, .1483

CENTURY EXPANDED with CENTURY BOLD
(10△112) Em Size, .1522

IONIC No. 5 with BOLD FACE No. 2 (10△392)
Em Size, .1522

No. 2 with CONDENSED TITLE No. 3 (10△114)
Em Size, .1522

No. 2 with GOTHIC No. 3 (10△162)
Em Size, .1522

No. 16 with CENTURY BOLD (10△116)
Em Size, .1522

OPTICON with BOLD FACE No. 2 (10△470)
Em Size, .1522

PARAGON with PARAGON BOLD (10△450)
Size, .1522

CENTURY EXPANDED with CHELTENHAM BOLD
(10△208) Em Size, .166

CHELTENHAM WIDE with CHELTENHAM BOLD
(10△134) Em Size, .166

DeVINNE OUTLINE with BOLD FACE No. 6
(10△276) Em Size, .166

ELZEVIR with CHELTENHAM BOLD (10△84)
Em Size, .166

10 Point, *continued*

GOTHIC No. 3 with 11 Point GOTHIC CONDENSED No. 1 (10△102) Em Size, .166
(Aux. Position Casts on 11 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 3 with 12 Point DeVINNE CONDENSED (10△136) Em Size, .166
(Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 with CHELTENHAM BOLD
(10△288) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3
4 2 4

1 1 3
4 2 4

GOTHIC No. 45 with GOTHIC No. 43 (10△458)
Size, .166

1/4 1/2 3/4

1/4 1/2 3/4

METROBLACK with METROLITE (10△364)
Em Size, .166

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1
8 4 8 2 8 4 8 3 3 5 5 5 5 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1
8 4 8 2 8 4 8 3 3 5 5 5 5 6

1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

1 3 5 7 9 11 13 15
16 16 16 16 16 16 16 16

METROLITE No. 2 with METROBLACK No. 2
(10△482) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

RONALDSON No. 6 with 12 Point ELZEVIR No. 2
(10△190) Size, .166
(Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

UNILINE with 12 Point ELZEVIR No. 2 (10△182)
Size, .166
(Aux. Position Casts on 12 Point Slug)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

No. 28 with ANTIQUE BLACK No. 1 (10△152)
Em Size, .178

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ANTIQUE No. 3 with 12 Point GOTHIC CONDENSED No. 1 (10△70) Em Size, .1798
(Aux. Position Casts on 12 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GOTHIC No. 16 with TITLE No. 4 (10△156)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GOTHIC No. 25 with GOTHIC No. 26 (10△228)
Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

11 Point

GRANJON with GRANJON BOLD (11△114)
Em Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CENTURY EXPANDED with CENTURY BOLD
(11△70) Em Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (11△128)
Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

No. 1 with CENTURY BOLD (11△72)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

OPTICON with BOLD FACE No. 2 (11△138)
Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

DeVINNE with ANTIQUE No. 3 (11△16)
Em Size, .154

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

OLD STYLE No. 1 with ANTIQUE No. 1 (11△22)
Em Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GERMAN No. 3 with BOLD FACE No. 2 (11△24)
Em Size, .163

1/8 1/4 3/8 1/2 5/8 3/4 1/6

1/8 1/4 3/8 1/2 5/8 3/4 1/6

1 1 3 1 5 3 7 1 5
8 4 8 2 8 4 8 6 6

1 1 3 1 5 3 7 1 5
8 4 8 2 8 4 8 6 6

CONDENSED No. 2 with ANTIQUE BLACK No. 3
(11△66) Em Size, .2

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

12 Point

GOTHIC No. 15 with BOLD FACE No. 4 (12△44)
Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Size, .166

1/3 2/3
1/3 2/3

GOTHIC No. 16 with TITLE No. 4 (12△104)
Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

GOTHIC No. 31D with GOTHIC No. 32D (12△396)
Em Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

12 Point, *continued*

GOTHIC No. 32 with GOTHIC No. 33 (12△250) Size, .1107 (Casts on 13 point body)

1 1 3
4 2 4

1 1 3
4 2 4

Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 3/5 4/5 1/6 5/6

LINING METROMEDIUM C with LINING METROTHIN C (12△422) Size, .1107

1/4 1/2 3/4

1/4 1/2 3/4

GOTHIC No. 29C with GOTHIC No. 30C (12△210) Size, .1245 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

BOLD FACE No. 9C with GOTHIC No. 31C (12△218) Em Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 2/5 4/5 1/6 5/6

1 1 3
4 2 4

1 1 3
4 2 4

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (12△392) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (12△188) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 29B with GOTHIC No. 30B (12△212) Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

GOTHIC No. 31C with GOTHIC No. 32C (12△272) Em Size, .1383 (Casts on 13 point body)

1/8 1/4 3/8 5/8 3/4 7/8

1/8 1/4 3/8 5/8 3/4 7/8

1 1 3
4 2 4

1 1 3
4 2 4

GRANJON with GRANJON BOLD (12△316) Em Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

MEMPHIS MEDIUM CONDENSED with MEMPHIS BOLD CONDENSED (12△480) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

MEMPHIS MEDIUM CONDENSED with MEMPHIS EXTRA BOLD CONDENSED (12△502) Size, .1383

1/8 1/4 3/8 1/2 3/4 7/8

1/8 1/4 3/8 1/2 3/4 7/8

BOLD FACE No. 9B with GOTHIC No. 31B (12△220) Em Size, .1522 (Casts on 13 point body)

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7
8 4 8 2 8 4 8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 29A with GOTHIC No. 30A (12△214) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GOTHIC No. 32B with GOTHIC No. 33B (12△254) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GOTHIC No. 32C with GOTHIC No. 33C (12△256) Size, .1522 (Casts on 13 point body)

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

LINING METROMEDIUM A with LINING METROTHIN A (12△418) Size, .1522

1/4 1/2 3/4

1/4 1/2 3/4

LINING METROMEDIUM B with LINING METROTHIN B (12△420) Size, .1522

1/4 1/2 3/4

1/4 1/2 3/4

CENTURY EXPANDED with CENTURY BOLD (12△64) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (12△94) Em Size, .166

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/5 3/5 4/5 1/6

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/5 3/5 4/5 1/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CLASSIC with CENTURY BOLD (12△58) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CLOISTER WIDE with CLOISTER BOLD (12△280) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

EXCELSIOR with BOLD FACE No. 2 (12△378) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

1 1 3 1 5 3 7
8 4 8 2 8 4 8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

EXCELSIOR with MEMPHIS BOLD (12△488) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (12△242) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 5

1 1 3 1 5 3 7 1 1
8 4 8 2 8 4 8 3 5

GOTHIC No. 13 with DeVINNE CONDENSED (12△102) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

12 Point, *continued*

GOTHIC No. 15 with BOLD FACE No. 4 (12△44) Size, .166

1/3 2/3

1/3 2/3

Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 44 with GOTHIC No. 42 (12△468) Size, .166

1/3 2/3

1/3 2/3

IONIC No. 5 with BOLD FACE No. 2 (12△368) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

MEMPHIS LIGHT with BOLD (12△376) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

MEMPHIS MEDIUM with MEMPHIS BOLD (12△466) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

METROMEDIUM with METROTHIN (12△308) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

OLD STYLE No. 1 with ANTIQUE ITALIC No. 1 (12△78) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

OLD STYLE No. 1 with CHELTENHAM BOLD (12△126) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

OLD STYLE No. 1 with TITLE No. 1 (12△84) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

OLD STYLE No. 1 with TITLE No. 2 (12△116) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

OPTICON with BOLD FACE No. 2 (12△474) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

SCOTCH with JANSON (12△90) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

TEXTYPE with BOLD FACE No. 2 (12△310) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Special No. 4. Size, .178

1/4 1/2 3/4 1/3 2/3

1/4 1/2 3/4 1/3 2/3

DeVINNE with ANTIQUE No. 3 (12△16) Em Size, .168

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 1/5 1/6 5/6

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 1/5 1/6 5/6

DeVINNE with TITLE No. 1 (12△152) Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

OLD STYLE No. 1 with ANTIQUE No. 1 (12△26) Em Size, .168

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 1/5

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 4/5

GERMAN No. 3 with BOLD FACE No. 2 (12△164) Em Size, .178

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

RUSSIAN No. 3 LIGHT and BOLD (12△150) Em Size, .178

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

RUSSIAN No. 11 with ANTIQUE BLACK No. 2 (12△52) Size, .178

1/4 1/2 1/3

1/4 1/2 1/3

TEXTYPE with BOLD FACE No. 2 (12△310) Special No. 4. Size, .178

1/4 1/2 3/4 1/3 2/3

1/4 1/2 3/4 1/3 2/3

BASKERVILLE CONDENSED with 10 Point BOLD FACE No. 1 (12△148) Size, .1798

1/4 5/8 3/4

1/4 5/8 3/4

CENTURY EXPANDED with CHELTENHAM BOLD (12△140) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

12 Point, *continued*

CHELTENHAM WIDE with CHELTENHAM BOLD (12△88) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ELZEVIR with CHELTENHAM BOLD (12△56) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 29 with GOTHIC No. 30 (12△208) Size, .1798 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

No. 2 with GOTHIC No. 3 (12△136) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

No. 16 with CENTURY BOLD (12△70) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 1 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 5 with GOTHIC CONDENSED No. 1 (12△30) Size, .182

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

BOLD FACE No. 9 with GOTHIC No. 31 (12△216) Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 4/5 1/6 5/6

BOLD FACE No. 9A with GOTHIC No. 31A (12△222) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3
4 2 4
1 1 3
4 2 4

DeVINNE OUTLINE with BOLD FACE No. 6 (12△122) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3
1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 16 with CHELTENHAM BOLD (12△244) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 31A with GOTHIC No. 32A (12△268) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 31B with GOTHIC No. 32B (12△270) Em Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1 1 3 1 5 3 7
8 4 8 2 8 4 8
1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 32A with GOTHIC No. 33A (12△252) Size, .1937 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

LINING METROMEDIUM with LINING METROTHIN (12△416) Size, .1937

1/4 1/2 3/4
1/4 1/2 3/4

METROBLACK with METROLITE (12△302) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6
1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 6

METROLITE No. 2 with METROBLACK No. 2 (12△492) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 25 with GOTHIC No. 26 (12△168) Size, .2109

1/2 5/8
1/2 5/8

GOTHIC No. 32 with GOTHIC No. 33 (12△250) Size, .2109 (Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 1/6 5/6

Size, .1107

1 1 3
4 2 4
1 1 3
4 2 4

14 Point

No. 36 with 12 Point BOLD FACE No. 4 (14△10) Size, .0968

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CENTURY EXPANDED with CHELTENHAM BOLD (14△86) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5
1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5

CHELTENHAM WIDE with CHELTENHAM BOLD (14△40) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6
1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/8 1/4 3/8 1/2 5/8 3/4 7/8
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6
1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

14 Point, *continued*

GOTHIC No. 16 with TITLE No. 4 (14△50)
Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (14△210) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC CONDENSED No. 2 with CHELTENHAM COMPRESSED (14△112) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GRANJON with GRANJON BOLD (14△192)
Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CENTURY EXPANDED with CENTURY BOLD
(14△20) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6

CENTURY EXPANDED with CHELTENHAM BOLD
(14△86) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/5

Size, .1107

CHELTENHAM CONDENSED with CHELTENHAM BOLD CONDENSED (14△42) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CHELTENHAM WIDE with CHELTENHAM BOLD
(14△40) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .1107

CHELTENHAM with CHELTENHAM BOLD CONDENSED ITALIC (14△128) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLASSIC with CENTURY BOLD (14△26)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CLOISTER WIDE with CLOISTER BOLD (14△158)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

DeVINNE with ANTIQUE No. 3 (14△22)
Em Size, .1937

1/8 1/4 1/2 3/4 7/8 1/3 2/3 1/5 3/5

DeVINNE with TITLE No. 1 (14△140) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

EXCELSIOR with BOLD FACE No. 2 (14△214)
Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

EXCELSIOR with MEMPHIS BOLD (14△252)
Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (14△136) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Special No. 1. Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 13 with DeVINNE CONDENSED
(14△48) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 16 with CHELTENHAM BOLD
(14△138) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 16 with TITLE No. 4 (14△50)
Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5

Size, .1107

14 Point, *continued*

GOTHIC No. 44 with GOTHIC No. 42 (14△242) Size, .1937

1/5 2/5

1/5 2/5

MEMPHIS LIGHT with BOLD (14△200) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

MEMPHIS MEDIUM with MEMPHIS BOLD (14△240) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 2 / 3 3

1 2 / 3 3

METROMEDIUM with METROTHIN (14△186) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5

1/3 2/3 1/5 2/5 3/5 4/5

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

OLD STYLE No. 1 with ANTIQUE No. 1 (14△24) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 1 / 8 4 8 2 8 4 8 3 3 5 6

1 1 3 1 5 3 7 1 2 1 1 / 8 4 8 2 8 4 8 3 3 5 6

OLD STYLE No. 1 with CHELTENHAM BOLD (14△62) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 6

OLD STYLE No. 1 with TITLE No. 2 (14△72) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

TEXTYPE with BOLD FACE No. 2 (14△194) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

No. 16 with CENTURY BOLD (14△36) Em Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 / 8 4 8 2 8 4 8 3 3 5 5 5

1 1 3 1 5 3 7 1 2 1 2 3 4 / 8 4 8 2 8 4 8 3 3 5 5 5

DeVINNE OUTLINE with BOLD FACE No. 6 (14△80) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

ELZEVIR with CHELTENHAM BOLD (14△28) Em Size, .2213

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

METROBLACK with METROLITE (14△180) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1/3 2/3 1/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

1 1 3 1 5 3 7 1 2 1 / 8 4 8 2 8 4 8 3 3 6

METROLITE No. 2 with METROBLACK No. 2 (14△258) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 1/3 2/3

18 Point

ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18△56) Size, .0968

1 1 3 1 2 / 4 2 4 3 3

1 1 3 1 2 / 4 2 4 3 3

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18△4) Size, .0968

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (18△36) Size, .1107

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

METROBLACK No. 2 with METROLITE No. 2 (18△8) Size, .1107

1 1 3 / 4 2 4

1 1 3 / 4 2 4

Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Special No. 7. Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Special No. 7. Size, .2767

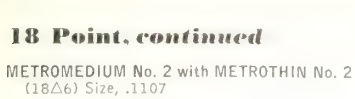
1/8 1/4 3/8 1/2 5/8 3/4

1/8 1/4 3/8 1/2 5/8 3/4

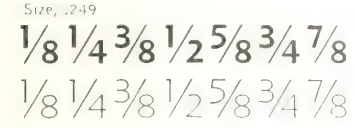
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

18 Point, *continued*

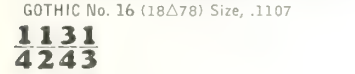
METROMEDIUM No. 2 with METROTHIN No. 2 (18△6) Size, .1107



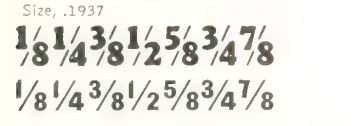
Size, .249



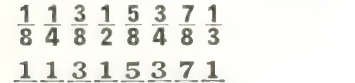
PABST EXTRA BOLD CONDENSED with 14 Point GOTHIC No. 16 (18△78) Size, .1107



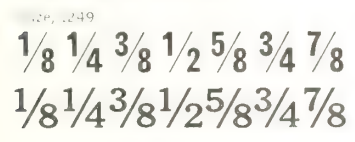
Size, .1937



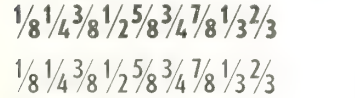
GOTHIC No. 16 with CHELTENHAM BOLD (18△34) Size, .1383



Size, .249



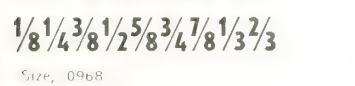
ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (18△56) Size, .1522



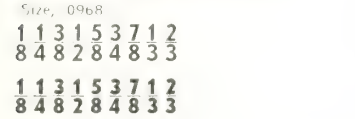
Size, .0968



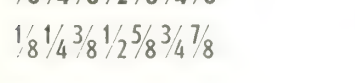
ERBAR LIGHT CONDENSED with ERBAR BOLD CONDENSED (18△4) Size, .1522



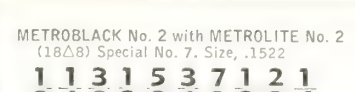
Size, .0968



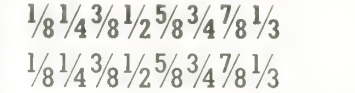
ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (18△88) Size, .1522



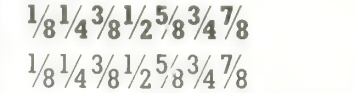
METROBLACK No. 2 with METROLITE No. 2 (18△8) Special No. 7. Size, .1522



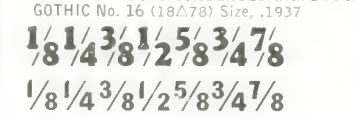
MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18△68) Size, .166



MEMPHIS EXTRA BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (18△70) Size, .166



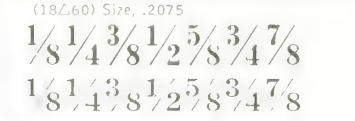
PABST EXTRA BOLD CONDENSED with 14 Point GOTHIC No. 16 (18△78) Size, .1937



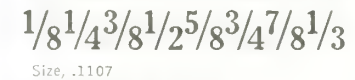
Size, .1107



CENTURY BOLD with CENTURY EXPANDED (18△60) Size, .2075



GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (18△36) Size, .210



Size, .1107



MEMPHIS BOLD with MEMPHIS LIGHT (18△48 Em Size, .2213



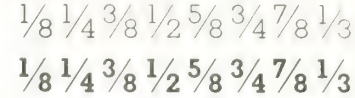


MEMPHIS BOLD with MEMPHIS MEDIUM (18△64) Em Size, .2213



MEMPHIS LIGHT with MEMPHIS BOLD (18△16) Em Size, .2213

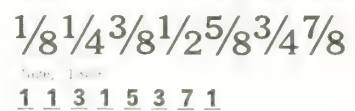


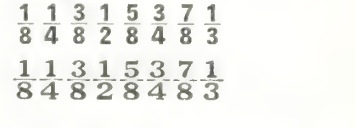


GOTHIC No. 16 with CHELTENHAM BOLD

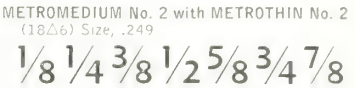


Size, [illegible]

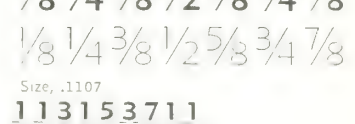




METROMEDIUM No. 2 with METROTHIN No. 2 (18△6) Size, .249



Size, .1107



METROBLACK No. 2 with METROLITE No. 2 (18△8) Size, .2767



Available [illegible]

Size, .1107



Special No. 7. Size, .2767

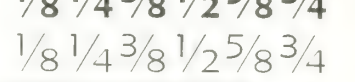


Available [illegible]

Special No. 7. Size, .1522



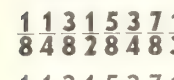
METROLITE No. 2 with METROBLACK No. 2

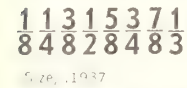


Available [illegible]

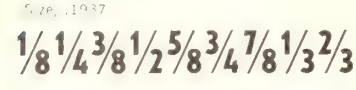
24 Point

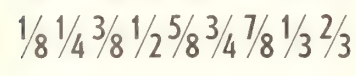
ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24△56) Size, .1107



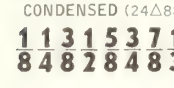


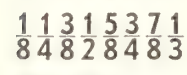
Size, .1937



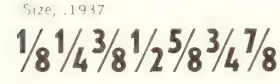


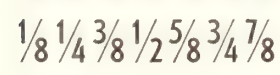
ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (24△88) Size, .1107



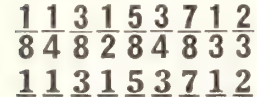


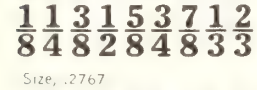
Size, .1937



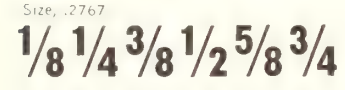


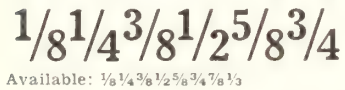
GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (24△36) Size, .1383





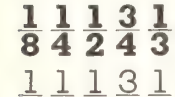
Size, .2767

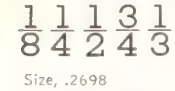




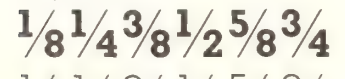
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

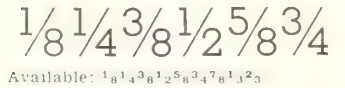
MEMPHIS BOLD with MEMPHIS LIGHT (24△48) Size, .166





Size, .2698

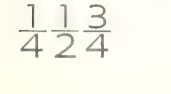




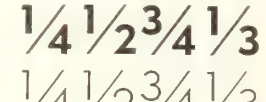
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

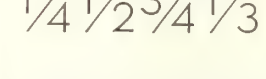
METROMEDIUM No. 2 with METROTHIN No. 2 (24△6) Size, .166



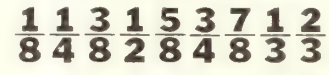


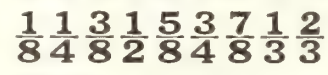
METROMEDIUM No. 2 with METROTHIN No. 2 (24△6) Size, .3182 (Continued)



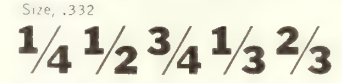


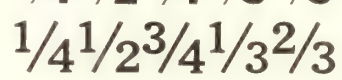
GOTHIC No. 16 with CHELTENHAM BOLD (24△34) Size, .1798



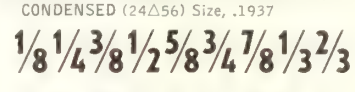


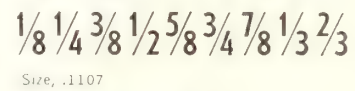
Size, .332



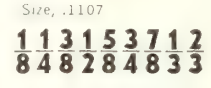


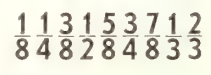
ERBAR BOLD CONDENSED with ERBAR LIGHT CONDENSED (24△56) Size, .1937



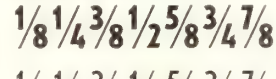


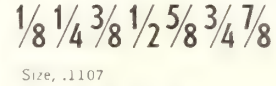
Size, .1107



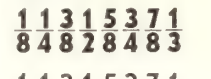


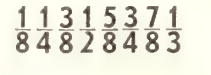
ERBAR MEDIUM CONDENSED with ERBAR LIGHT CONDENSED (24△88) Size, .1937



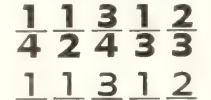


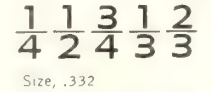
Size, .1107



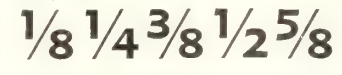


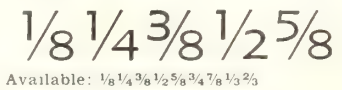
METROBLACK No. 2 with METROLITE No. 2 (24△8) Size, .1937





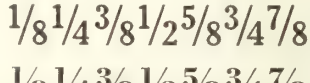
Size, .332

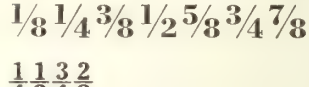


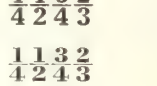


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

BODONI BOLD CONDENSED with 18 Point BODONI BOLD ITALIC (24△84) Em Size, .2213 (Aux. Position Casts on 18 point body)









MEMPHIS BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (24△68) Size, .2213

MEMPHIS EXTRA BOLD CONDENSED with MEMPHIS MEDIUM CONDENSED (24△70) Em Size, .2213

MEMPHIS BOLD with MEMPHIS LIGHT (24△48) Size, .2698

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .166

GOTHIC No. 13 with CHELTENHAM BOLD CONDENSED (24△36) Size, .2767

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Size, .1383

24 Point, *continued*

METROMEDIUM No. 2 with METROTHIN No. 2 (24△6) Size, .3182

1/4 1/2 3/4 1/3

1/4 1/2 3/4 1/3

Size, .166

1 1 3
4 2 4

1 1 3
4 2 4

GOTHIC No. 16 with CHELTENHAM BOLD (24△34) Size, .332

1/4 1/2 3/4 1/3 2/3

1/4 1/2 3/4 1/3 2/3

Size, .1798

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

METROBLACK No. 2 with METROLITE No. 2 (24△8) Size, .332

1/8 1/4 3/8 1/2 5/8

1/8 1/4 3/8 1/2 5/8

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/3

Size, .1937

1 1 3 1 2
4 2 4 3 3

1 1 3 1 2
4 2 4 3 3

ONE-LETTER DISPLAY—16 to 60 Point

16 Point

BASKERVILLE (16△15) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BODONI (16△21) Size, .1798

1/4 1/2 3/4

Size, .1107

1/2

ESTIENNE (16△17) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

18 Point

ANTIQUE CONDENSED (18△35) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/3 2/3 3/5

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

ANTIQUE No. 1 (18△103) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/3 2/3 1/5 2/5 3/5

BENEDICTINE (18△111) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

BENEDICTINE BOLD (18△233) Em Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3
4 2 4

BENEDICTINE BOOK (18△225) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BODONI (18△101) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5

1 2
3 3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI BOLD (18△165) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CASLON OLD FACE (18△169) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (18△133) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 2/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD CONDENSED (18△57) Size, .194

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

CENTURY EXPANDED (18△123) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

1 1 3 1 5 3 7
8 4 8 2 8 4 8

CHELTENHAM BOLD (18△97) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2

CHELTENHAM BOLD CONDENSED (18△59) Em Size, .210

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

Size, .110

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 6 6

CHELTENHAM BOLD EXTRA CONDENSED (18△41) Size, .097

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM MEDIUM CONDENSED (18△389) Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER (18△263) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

CLOISTER BOLD (18△243) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 7/8 1/3 2/3

Available 1/8 1/4 3/8 1/2 5/8 7/8 1/2 1/3 2/3 1/5 2/5

1 2 3 4
5 5 5 5

CONDENSED OUTLINE (18△75) Em Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1
4 2 4 3

DeVINNE EXTRA CONDENSED (18△55) Em Size, .158

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6

1 1 3 1 5 3 7 1
8 4 8 2 8 4 8 3

DeVINNE OUTLINE (18△183) Size, .1107

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

ELZEVIR No. 3 (18△155) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

18 Point, continued

ENCORE CONDENSED (18△81) Size, .1937

1/4 1/2 1/3 2/3

ERBAR BOLD CONDENSED (18△351) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

Size, .0968

1 1 3 1 2 1 / 4 2 4 3 3 5

ERBAR LIGHT CONDENSED (18△353) Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .0968

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

ERBAR MEDIUM CONDENSED (18△391) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

ESTIENNE (18△355) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

FRENCH OLD STYLE No. 2 (18△63) Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

GARAMOND (18△265) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

GARAMOND BOLD (18△277) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

GARAMOND BOLD No. 3 (18△401) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6 5/6

GERMAN BOLD FACE No. 3 (18△105) Special No. 1. Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC CONDENSED No. 1 (18△33) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5 / 8 4 8 2 8 4 8 3 3 5 5 5 6 6

GOTHIC CONDENSED No. 2 (18△1) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .0899

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

GOTHIC CONDENSED OUTLINE (18△247) Size, .249

1/4 1/2

GOTHIC No. 13 (18△65) Size, .1107

1 1 1 3 1 2 / 8 4 2 4 3 3

GOTHIC No. 14 (18△43) Em Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

GOTHIC No. 16 (18△179) Size, .1107

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

GOTHIC No. 18 (18△71) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 30 (18△141) Size, .1937

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 30A (18△147) Size, .1245

1 1 3 / 4 2 4

IONIC CONDENSED (18△287) Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8

JENSON BOLD (18△117) Em Size, .249

1/4 1/2 3/4 1/3 2/3

1 1 3 / 4 2 4

JENSON CONDENSED (18△53) Size, .220

1/8 1/4 3/8 1/2 5/8 3/4 7/8

LATIN CONDENSED (18△37) Size, .154

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

MEMPHIS BOLD (18△349) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 2/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

MEMPHIS BOLD CONDENSED (18△407) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8

MEMPHIS EXTRA BOLD (18△357) Size, .2144

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5

MEMPHIS LIGHT (18△347) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1 1 3 1 / 4 2 4 3

MEMPHIS EXTRA BOLD CONDENSED (18△411) Size, .166

1/8 1/4 3/8 5/8 3/4 7/8

MEMPHIS MEDIUM (18△379) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

METROBLACK (18△321) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1522

1 1 3 1 2 / 4 2 4 3 3

Available: 1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Special No. 7. Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

METROLITE (18△235) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1522

1 1 3 / 4 2 4

Available: 1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

Special No. 7. Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

METROMEDIUM (18△257) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

Size, .1107

1 1 3 1 5 3 7 1 2 / 8 4 8 2 8 4 8 3 3

METROTHIN (18△259) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7 / 8 4 8 2 8 4 8

NARCISS (18△249) Size, .1937

1/4 1/2 3/4 1/3

OLD STYLE No. 1 (18△79) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

OLD STYLE No. 7 (18△193) Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

18 Point, *continued*

PABST EXTRA BOLD (18△305) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 3/5 4/5 1/6 5/6

Size, .1383

1 1 3 1 5 3 7 1 2 1 2 3 4
8 4 8 2 8 4 8 3 3 5 5 5 5

Available: 1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

PABST EXTRA BOLD CONDENSED (18△327) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1107

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

PABST OLD STYLE CONDENSED (18△93) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

POSTER BODONI (18△309) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1383

1 1 3 1 2
4 2 4 3 3

TITLE No. 2 (18△95) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

TITLE No. 5 (18△121) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

VULCAN BOLD (18△311) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1522

1 1 3 1
4 2 4 3

20 Point

CHELTENHAM (20△9) Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

GOTHIC No. 5 (20△15) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

21 Point

BODONI (21△13) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI BOLD (21△15) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

LATIN CONDENSED (21△1) Size, .0968

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

NARCISS (21△7) Em Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 2
4 2 4 3 3

VULCAN BOLD (21△21) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

24 Point

BENEDICTINE (24△179) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5

Size, .166

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

BENEDICTINE BOLD (24△193) Em Size, .3321

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 2
4 2 4 3 3

BENEDICTINE BOOK (24△185) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/4 2/3

Size, .166

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BODONI (24△73) Em Size, .3043

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 3 1 5 3 7 1 2 1 2 3 4
8 8 2 8 4 8 3 3 5 5 5 5

Available: 1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

BODONI BOLD (24△121) Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/4 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CAPTION (24△23) Size, .1107

1 1 1 3 1 2
8 4 2 4 3 3

CASLON No. 3 (24△175) Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CASLON OLD FACE (24△127) Size, .166

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (24△107) Size, .332

1/4 1/2 3/4 1/3 2/3

CENTURY BOLD CONDENSED (24△57) Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Special No. 1. Size, .1245

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD (24△75) Em Size, .3595

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

Available: 1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

CHELTENHAM BOLD EXTRA CONDENSED (24△29) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

Special No. 1. Size, .125

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM CONDENSED (24△55) Special No. 1. Em Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

1 1 3 1 5 3 7 1 2 1 2
8 4 8 2 8 4 8 3 3 5 5

Available: 1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

CHELTENHAM EXTRA CONDENSED ITALIC (24△165) Size, .1107

1 1 3 1 5 3 7 1 2 1 2 3 4 1 5
8 4 8 2 8 4 8 3 3 5 5 5 5 6

CHELTENHAM MEDIUM CONDENSED (24△331) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8

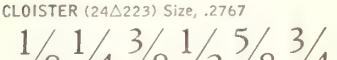
CLEARFACE BOLD ITALIC (24△201) Size, .2767 Special No. 1

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/4 2/3 1/5 2/5 3/5 4/5 1/6 5/6

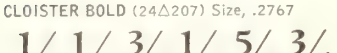
24 Point, continued

CLOISTER (24△223) Size, .2767



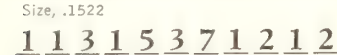
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CLOISTER BOLD (24△207) Size, .2767



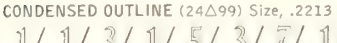
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .1522

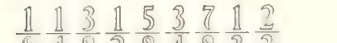


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

CONDENSED OUTLINE (24△99) Size, .2213



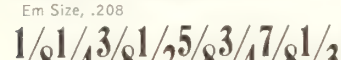
Size, .1522



DeVINNE CONDENSED (24△157) Size, .2767

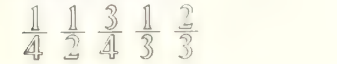


DeVINNE EXTRA CONDENSED (24△27) Em Size, .208

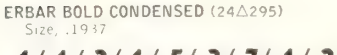




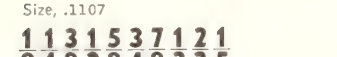
DeVINNE OUTLINE (24△141) Size, .1937



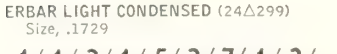
ERBAR BOLD CONDENSED (24△295) Size, .1937



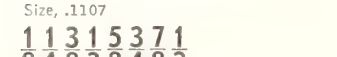
Size, .1107



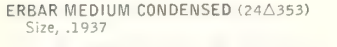
ERBAR LIGHT CONDENSED (24△299) Size, .1729



Size, .1107



ERBAR MEDIUM CONDENSED (24△353) Size, .1937



GARAMOND (24△227) Size, .2767

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Size, .166



GARAMOND BOLD (24△235) Em Size, .3321

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

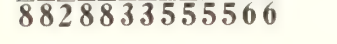
GOTHIC CONDENSED No. 2 (24△21) Em Size, .220

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

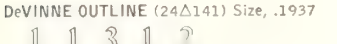
GOTHIC CONDENSED No. 3 (24△59) Size, .0968



GOTHIC No. 13 (24△51) Em Size, .2767



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Special No. 1. Size, .1383

GOTHIC No. 16 (24△139) Size, .1798

Special No. 4. Size, .2213

GOTHIC No. 18 (24△53) Em Size, .2213

GOTHIC No. 41 (24△319) Size, .332

IONIC CONDENSED (24△243) Size, .1937

JENSON BOLD (24△183) Size, .332

LATIN CONDENSED (24△25) Em Size, .222

MEMPHIS BOLD (24△303) Size, .2698

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .166

MEMPHIS EXTRA BOLD (24△333) Size, .3009

MEMPHIS LIGHT (24△301) Size, .2698

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Size, .166

MEMPHIS MEDIUM (24△349) Size, .2698

METROBLACK (24△267) Size, .332

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

Size, .1937

METROLITE (24△269) Size, .332

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

METROMEDIUM (24△205) Size, .3044

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .166

24 Point, *continued*

METROTHIN (24△275) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3

Size, .166

1/4 1/2 3/4

NARCISS (24△211) Size, .332

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

PABST EXTRA BOLD (24△259) Size, .3736

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

PABST EXTRA BOLD CONDENSED (24△279) Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

POSTER BODONI (24△257) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

1/4 1/2 3/4 1/3 2/3

ROMAN BOLD CONDENSED (24△47) Size, .1107

1/4 1/2 3/4 1/3 2/3

Special No. 1. Size, .166

1/4 1/2 3/4 1/3 2/3

TITLE No. 5 (24△93) Size, .3044

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

VULCAN BOLD (24△261) Size, .3597

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1937

1/4 1/2 3/4 1/3

27 Point

BODONI BOLD (27△1) Size, .1937

1/4 1/2

28 Point

ERBAR BOLD CONDENSED (28△19) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/3 1/5 3/7 1/2

8/48 2/84 8/33

ERBAR LIGHT CONDENSED (28△21) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Size, .1107

1/8 1/3 1/5 3/7 1/2

8/48 2/84 8/33

ERBAR MEDIUM CONDENSED (28△23) Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC CONDENSED No. 3 (28△5) Size, .100

1/8 1/3 1/5 3/7

8/48 2/84 8

GOTHIC No. 14 (28△1) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

30 Point

BENEDICTINE (30△119) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3

Size, .166

1/4 1/2 3/4

BENEDICTINE BOLD (30△139) Size, .3874

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3

BENEDICTINE BOOK (30△131) Size, .3182

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3 1/5 2/5

Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8

BODONI (30△29) Em Size, .3597

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

1/8 1/4 1/2 3/4 1/3 2/3

BODONI BOLD (30△69) Em Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CAPTION (30△5) Special No. 1. Size, .246

1/8 1/4 3/8 1/2 5/8 3/4 7/8

CASLON No. 3 (30△113) Em Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3 1/5 2/5 1/6 5/6

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CASLON OLD FACE (30△129) Size, .2075

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CENTURY BOLD (30△89) Size, .2075

1/4 1/2 3/4

CHELTENHAM BOLD (30△31) Size, .415

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3

CHELTENHAM BOLD CONDENSED (30△71) Size, .166

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5

CHELTENHAM BOLD EXTRA CONDENSED (30△7) Em Size, .2213

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available: 1/8 1/4 3/8 1/2 5/8 1/4 7/8 1/3 2/3 1/5 2/5 1/6 5/6

1/3 1/5 3/7 1/2 1/2 3/4 1/5

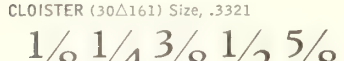
8/48 2/84 8/33 5/55 5/66

Special No. 1. Size, .146

1/4 1/2 3/4 1/3 2/3

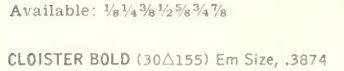
30 Point. continued

CLOISTER (30△161) Size, .3321

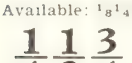


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

CLOISTER BOLD (30△155) Em Size, .3874

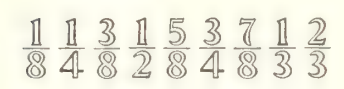


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3



CONDENSED OUTLINE (30△53) Em Size, .3597

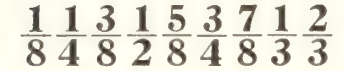




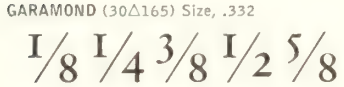
DeVINNE CONDENSED (30△83) Size, .3044



Size, .1798

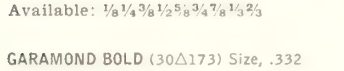


GARAMOND (30△165) Size, .332

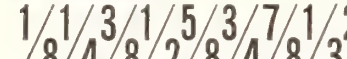


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GARAMOND BOLD (30△173) Size, .332

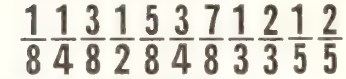


GOTHIC CONDENSED No. 2 (30△3) Size, .2075



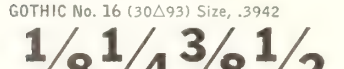
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

Special No. 1. Size, .1522



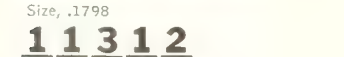
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5

GOTHIC No. 16 (30△93) Size, .3942



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1798



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

IONIC CONDENSED (30△185) Size, .2213

MEMPHIS BOLD (30△225) Size, .3182

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

MEMPHIS EXTRA BOLD (30△277) Size, .3528

MEMPHIS LIGHT (30△223) Size, .3182

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

Size, .1937

MEMPHIS MEDIUM (30△271) Size, .3182

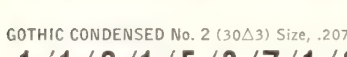
METROBLACK (30△193) Size, .415

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .249

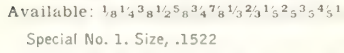
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

METROLITE (30△197) Size, .415



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .249

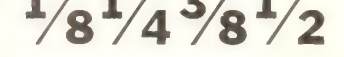


METROMEDIUM (30△203) Size, .3874



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .2075



METROTHIN (30△205) Size, .3874

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

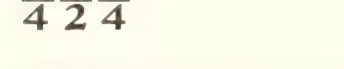
Size, .2075

METROTHIN No. 4 ITALIC (30△249) Size, .3874



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

NARCISS (30△159) Em Size, .3597



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3



PABST EXTRA BOLD (30△201) Size, .498

Size, .2213



PABST EXTRA BOLD CONDENSED (30△207)

Size, .3182

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

POSTER BODONI (30△79) Size, .4289

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1937

TITLE No. 5 (30△47) Size, .3459

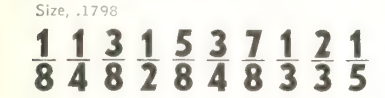
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

34 Point

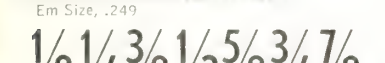
ERBAR BOLD CONDENSED (34△11)
Size, .2629



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .1798



ERBAR LIGHT CONDENSED (34△3)
Em Size, .249



Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3



ERBAR MEDIUM CONDENSED (34△15)
Size, .2629



Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

36 Point

BENEDICTINE (36△79) Size, .3874



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

BENEDICTINE BOLD (36△87) Size, .4704



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8

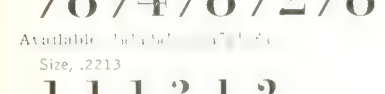
BENEDICTINE BOOK (36△83) Size, .3874



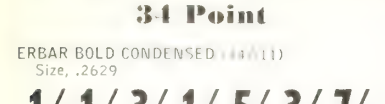
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .249



BODONI
Available
Size, .2213



BODONI BOLD (36△65) Size, .332



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2213

CAPTION (36△5) Size, .112

Special No. 1 Size, .150

CASLON (36△147) Size, .2906

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CENTURY BOLD (36△55) Size, .498



Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5
Size, .249

Available

CHELTENHAM (36△43) Size, .1937

CHELTENHAM BOLD (36△33) Em Size, .5257

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3



Available

CHELTENHAM BOLD CONDENSED (36△73)

CHELTENHAM BOLD CONDENSED ITALIC
(36△157) Size, .3321

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

CHELTENHAM BOLD EXTRA CONDENSED

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GARAMOND BOLD (36△97) Size, .3459



GOTHIC CONDENSED No. 2 (36△23) Size, .2109

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

GOTHIC No. 13 (36△61) Em Size, .3874

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 16 (36△59) Size, .2109

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS BOLD (36△129) Size, .3874

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2351

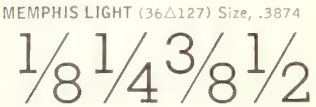
MEMPHIS BOLD CONDENSED (36△163)

36 Point, *continued*

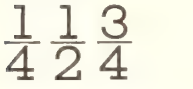
MEMPHIS EXTRA BOLD CONDENSED (36△167)
Size, .166



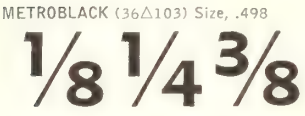
MEMPHIS LIGHT (36△127) Size, .3874



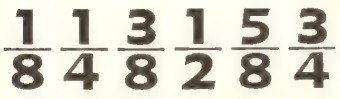
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8
Size, .2351



METROBLACK (36△103) Size, .498

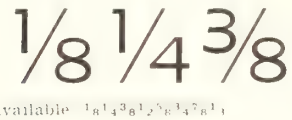


Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2906

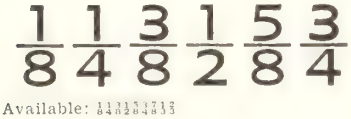


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

METROLITE (36△105) Size, .498

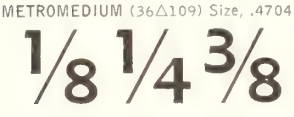


Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3
Size, .2906

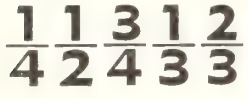


Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

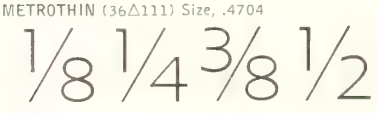
METROMEDIUM (36△109) Size, .4704



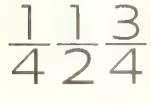
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .249



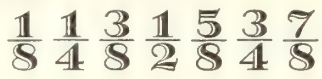
METROTHIN (36△111) Size, .4704



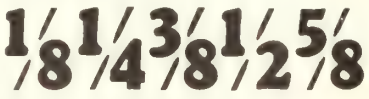
Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .249



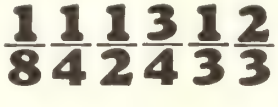
NARCISS (36△89) Size, .2351



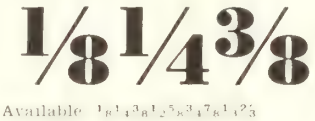
PABST EXTRA BOLD CONDENSED (36△125)
Size, .3736



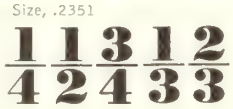
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2351



POSTER BODONI (36△123) Size, .5119

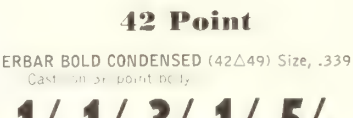


Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2351

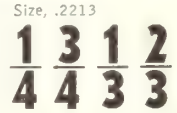


42 Point

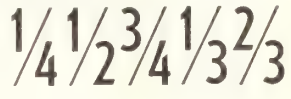
ERBAR BOLD CONDENSED (42△49) Size, .339
Cast on 36 point body



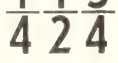
Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3
Size, .2213



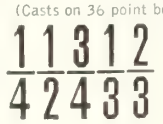
ERBAR LIGHT CONDENSED (42△47)
Size, .2906
(Casts on 36 point body)



Size, .1937



GOTHIC No. 14 (42△1) Size, .154
(Casts on 36 point body)



GOTHIC CONDENSED No. 2 (42△27) Size, .1937
(Casts on 36 point body)

PABST EXTRA BOLD CONDENSED (42△61)
Size, .4289
(Casts on 36 point body)

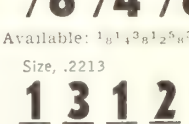
48 Point

ERBAR BOLD CONDENSED No. 1 (48△19)
Size, .3874
(Casts on 36 point body)

Size, .249

GOTHIC CONDENSED No. 3 (48△3)
Size, .3182
(Casts on 45 point body)

Size, .1798



54 Point

GOTHIC No. 14 (54△1) Size, .1798
(Casts on 45 point body)

60 Point

ERBAR BOLD CONDENSED (60△9) Size, .4704
(Casts on 45 point body)

REGULAR ADVERTISING FRACTIONS

16 to 30 Point

(See Figures, page 948)

POSTER BODONI (18△337) Size, .3044
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1383

1 1 3 1 3 1 2
8 4 8 2 4 3 3

POSTER BODONI (24△291) Size, .415
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3

Size, .1937

1 1 3 1 3 1 2
8 4 8 2 4 3 3

POSTER BODONI (30△237) Size, .4289
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

Size, .1937

1 1 3 1 2
4 2 4 3 3

BOLD FACE No. 6 (18△109) Size, .1383
(Casts Two Lines 8 Point)

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

BOLD FACE No. 6 (24△67) Size, .1798
(Casts Two Lines 10 Point)

1 1 3 1 3 1 2
8 4 8 2 4 3 3

BOLD FACE No. 6 (30△23) Size, .4288
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

LINING CASLON [illegible]
(Casts Two Lines 10 Point)

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CENTURY BOLD (18△9) Em Size, .249
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CENTURY BOLD (24△15) Em Size, .332
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CENTURY BOLD (30△25) Size, .2075
[illegible]

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM (18△255) Size, .2109
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

CHELTENHAM (24△195) Size, .3044
(Casts Two Lines 10 Point)

1/4 1/2 3/4

CHELTENHAM BOLD (18△13) Size, .249
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1 1
8 4 8 2 8 4 8 3 3 5 6

CHELTENHAM BOLD (24△5) Size, .332
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1867

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

Special No. 1. Size, .166

1 1 3 7 2
4 2 4 8 3

CHELTENHAM BOLD (30△179) Size, .166
(Casts Two Lines 12 Point)

1 1 3 1 2
4 2 4 3 3

CHELTENHAM BOLD CONDENSED (18△17)
Em Size, .2352
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD CONDENSED (24△37)
Em Size, .2767
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

CHELTENHAM BOLD CONDENSED (30△43)
Em Size, .332
(Casts Two Lines 12 Point)

1/8 1/4 3/8 1/2 5/8

Available 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2 1
8 4 8 2 8 4 8 3 3 5

CHELTENHAM BOLD EXTRA CONDENSED
(24△191) Size, .1107
(Casts Two Lines 10 Point)

1 1 3 1
8 4 2 4 3

CLOISTER BOLD (18△323) Size, .1107
(Casts Two Lines 8 Point)

1 1 3 1 2
4 2 4 3 3

CLOISTER BOLD (24△271) Size, .1522
(Casts Two Lines 10 Point)

1 1 3 1 2
4 2 4 3 3

CLOISTER BOLD (30△195) Size, .1937
(Casts Two Lines 12 Point)

1 1 3 1 2
4 2 4 3 3

DeVINNE CONDENSED (18△47) Size, .2075
(Casts Two Lines 8 Point)

1/4 1/2 2/3

Available 1/4 1/2 2/3

Size, .1107

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

DeVINNE CONDENSED (24△33) Em Size, .2767
(Casts Two Lines 10 Point)

1/4 1/2 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7 1 2
8 4 8 2 8 4 8 3 3

DeVINNE CONDENSED (30△39) Size, .1798
(Casts Two Lines 12 Point)

1 1 1 3 1 2
8 4 2 4 3 3

ERBAR BOLD CONDENSED (24△361) Size, .1107
(Casts Two Lines 10 Point)

1 1 3 1
4 2 4 3

GOTHIC CONDENSED No. 1 (16△9) Size, .0968
(Casts Two Lines 8 Point)

1 1 3 1 2 2
4 2 4 3 3 5

GOTHIC CONDENSED No. 1 (18△29) Size, .204
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .112

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 3/5 5/5 5/6 6/6

GOTHIC CONDENSED No. 1 (24△19)
Em Size, .224
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 13 (18△289) Size, .1107
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

GOTHIC No. 13 (24△187) Size, .2698
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

Size, .1383

1/8 1/4 3/8 1/2 3/4 1/3 2/3

GOTHIC No. 13 (30△37) Size, .332
(Casts Two Lines 12 Point)

1/8 1/4 3/8 1/2 7/8

Available: 1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

GOTHIC No. 16 (18△5) Size, .1798
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5

GOTHIC No. 16 (24△45) Size, .2213
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

GOTHIC No. 16 (30△33) Size, .3942
(Casts Two Lines 12 Point)

1/2

Size, .2629

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 39 (18△367) Size, .249
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 39 (24△309) Size, .3044
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 39 (30△231) Size, .3874
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 40 (18△369) Size, .2767
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 40 (24△311) Size, .332
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 40 (30△233) Size, .415
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 41 (18△371) Size, .2767
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .166

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 41 (24△313) Size, .332
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1937

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 41 (30△235) Size, .415
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3 2/3

Size, .249

1/4 1/2 3/4 1/3 2/3

MID GOTHIC (18△3) Size, .1383
(Casts Two Lines 8 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/6

MID GOTHIC (24△39) Size, .166
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MID GOTHIC (30△51) Size, .2075
(Casts Two Lines 12 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

JENSON (24△31) Size, .166
(Casts Two Lines 10 Point)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

MEMPHIS BOLD (18△397) Size, .1107
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

MEMPHIS BOLD (24△345) Size, .2698
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

Size, .166

1/4 1/2 3/4 1/3 2/3

MEMPHIS BOLD (30△265) Size, .3182
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1937

1/4 1/2 3/4 1/3 2/3

MEMPHIS BOLD CONDENSED (30△279)
Size, .1522
(Casts Two Lines 12 Point)

1/4 1/2 3/4

MEMPHIS EXTRA BOLD (18△403) Size, .2144
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1107

1/4 1/2 3/4 1/3 2/3

MEMPHIS EXTRA BOLD (24△355) Size, .3009
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

Size, .166

1/4 1/2 3/4 1/3 2/3

MEMPHIS EXTRA BOLD (30△285) Size, .166
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3 2/3

MEMPHIS LIGHT (30△275) Size, .1937
(Casts Two Lines 12 Point)

1/4 1/2 3/4 1/3 2/3

MEMPHIS MEDIUM (24△369) Size, .166
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

METROBLACK (18△325) Size, .2767
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1522

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

METROBLACK (24△277) Size, .332
(Casts Two Lines 10 Point)

1/4 1/2 1/3 2/3

Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

METROBLACK (30△251) Size, .249
(Casts Two Lines 12 Point)

1/2

METROMEDIUM (18△359) Size, .249
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

Size, .1107

1/8 1/4 1/3 1/2 1/3 3/5

METROMEDIUM (24△305) Size, .3044
(Casts Two Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

METROMEDIUM (24△305) Size, .166 (Continued)
(Casts Two Lines 10 Point)

1/8 1/4 1/2 3/4 1/3 2/3

METROMEDIUM (30△227) Size, .3874
(Casts Two Lines 12 Point)

1/2 3/4 1/3 2/3

Available: 1/4 1/2 3/4 1/3 2/3

Size, .2075

1/4 1/2 3/4 1/3 2/3

PABST EXTRA BOLD (18△307) Size, .332
(Casts Two Lines 8 Point)

1/4 1/2 5/8 3/4 1/3

Size, .1383

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

PABST EXTRA BOLD (24△255) Size, .3736
(Casts Two Lines 10 Point)

1/4 1/2 5/8 3/4 1/3

PABST EXTRA BOLD (24△255) Size, .1798
(Continued)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

PABST EXTRA BOLD CONDENSED (18△343)
Size, .1937
(Casts Two Lines 8 Point)

1/4 1/2 3/4 1/3 2/3

PABST EXTRA BOLD CONDENSED (24△289)
Size, .249

1/8 1/4 3/8 1/2 5/8 3/4 7/8

Available: 1/4 1/2 3/4 1/3 2/3

PABST EXTRA BOLD CONDENSED (30△221)
(Casts Two Lines 12 Point)

3/4 1/3 2/3

Available: 1/4 1/2 3/4 1/3 2/3

Size, .1522

1/4 1/2 3/4 1/3 2/3

SPECIAL ADVERTISING FRACTIONS

30 to 48 Point

(See Figures, page 951)

CENTURY BOLD (42△11) Size, .2766
(Casts Three Lines 12 Point)

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 5/8 3/4

CHELTENHAM BOLD (42△9) Size, .3112
(Casts Three Lines 12 Point)

1/8 3/8 5/8 7/8 1/6

CLOISTER BOLD (42△51) Size, .3874
(Casts Three Lines 10 Point)

1/4 1/2 3/4 1/3

DeVINNE CONDENSED (36△29) Size, .2213
(Casts Three Lines 10 Point)

1/4 1/2 3/4 1/3 2/3

DeVINNE CONDENSED (42△15) Size, .249
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 13 (42△53) Size, .401
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Size, .1798

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 16 (42△7) Size, .3873
(Casts Three Lines 12 Point)

1/8 1/4 3/8 1/2

Available: 1/8 1/4 3/8 1/2

GOTHIC No. 39 (36△131) Size, .4704
(Casts Three Lines 10 Point)

1/4 1/2 3/4

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 39 (42△39) Size, .387
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 40 (36△133) Size, .498
(Casts Three Lines 10 Point)

1/4 1/2 3/4

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 40 (42△41) Size, .387
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Available: 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 41 (36△135) Size, .498
(Casts Three Lines 10 Point)

1/4 1/2 3/4

Available: 1/4 1/2 3/4 1/3 2/3

1/4 1/2 3/4 1/3 2/3

GOTHIC No. 41 (42△43) Size, .3874
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Available: ¼½¾⅓⅔

Size, .249

1/4 1/2 3/4 1/3 2/3

MEMPHIS EXTRA BOLD (48△23) Size, .588
(Casts Three Lines 12 Point)

1/4 1/2 1/3

PABST EXTRA BOLD (30△217) Size, .498
(Casts Two Lines 12 Point)

1/4 1/2 5/8

Available: ¼½⅝¾⅓⅔

Size, .2213

1/4 1/2 3/4 1/3 2/3

PABST EXTRA BOLD (36△113) Size, .5949
(Casts Three Lines 12 Point)

1/8 1/4 3/8

Available: ⅛¼⅜½¾⅞⅓⅔

Size, .2767

1/8 1/4 3/8 1/2 5/8 3/4

Available: 1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3

PABST EXTRA BOLD CONDENSED (42△37)
Size, .4704
(Casts Three Lines 12 Point)

1/4 1/2 3/4 1/3

Size, .2629

1/4 1/2 3/4 1/3 2/3 1/5

PABST EXTRA BOLD CONDENSED No. 1
(48△13) Size, .4842
(Casts Three Lines 12 Point)

1/2

Size, .3044

1/4 1/2 3/4 1/3

VERTICAL SLUG FRACTIONS
6 to 10 Point

6 Point

No. 2 (6△49) Size, .083

8 Point

No. 2 with GOTHIC No. 6 (8△4) Size, .1107

10 Point

DeVINNE (10△244) Size, .1383

SUPERIOR FRACTIONS
18 to 36 Point
(for One-Letter Display)

POSTER BODONI (30△79) Size, .1107
Special No. 2

1 1/8 1/4 3/8 1/2 3/4 1/3 2/3

CHELTENHAM BOLD CONDENSED (24△123)
Em Size, .1937
Special No. 2

1 1/4 1/2 1/3

1 1/2 3/4 1/3 2/3

Available: ⅛¼⅜½⅝¾⅞⅓

CHELTENHAM BOLD CONDENSED (30△71)
Size, .110
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

GOTHIC No. 13 (30△59) Em Size, .1937
Special No. 1

1 1/2

1 1/8 1/4 3/8 1/2 3/4 2/3

GOTHIC No. 16 (18△179) Size, .1937
Special No. 2

1 1/2

Special No. 4. Size, .166

1 1/2

GOTHIC No. 16 (24△139) Size, .1107
Special No. 1

1 1/2

1 1/4 1/2 3/4 1/3 2/3

Special No. 4. Size, 1937

1 1/2

GOTHIC No. 16 (30△93) Size, .1107
Special No. 3

1 1/8 1/4 3/8 1/2 3/4 1/3 2/3

GOTHIC No. 41 (18△377) Size, .166
Special No. 3

1 1/4 1/2 1/3

GOTHIC No. 41 (24△319) Size, .2213
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

METROBLACK (30△193) Size, .1107
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

PABST EXTRA BOLD CONDENSED (36△125)
Size, .1107
Special No. 3

1 1/2

SUPERIOR FRACTIONS
18 and 24 Point
(for Regular Advertising Figures)

POSTER BODONI (18△337) Size, .1937
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

POSTER BODONI (24△291) Size, .2213
Special No. 2

1 1/4 1/2 3/4 1/3 2/3

PIECE FRACTIONS–5 to 14 Point

5 Point

No. 18 (5△1) Size, .035

Upper Figure Plain
Lower Figures
Upper Figures
Lower Figures Plain

5½ Point

No. 1 (5½△1) Size, .0385

Upper Figures Plain
Lower Figures
Upper Figures
Lower Figures Plain—1234567890

6 Point

No. 1 (6△1) Size, .0415

Upper Figures Plain—1234567890
Lower Figures —123456789
Upper Figures —1234567890
Lower Figures Plain—1234567890

(Above fractions also available on .0484 width as Special No. 1)

7 Point

No. 28 (7△18) Special No. 1. Size, .0667

Upper Figures Plain
Lower Figures Plain

8 Point

No. 1 (8△1) Size, .0485

Upper Figures Plain—1234567890
Lower Figures —123456789
Upper Figures 1234567890
Lower Figures Plain—1234567890

(Above fractions also available on .0622 width as Special No. 1, and on .056 width as Special No. 2)

UNIVERSAL FRACTIONS (8△362) Size, .0553 Special No. 1

Upper Figures Plain—1234567890
Lower Figures —123456789
Upper Figures —1234567890
Lower Figures Plain—1234567890

No. 2 with CONDENSED TITLE No. 3 (8△6) Size, .0588

Upper Figures Plain—1234567890
1234567890
Lower Figures Plain—1234567890
1234567890

10 Point

No. 1 (10△1) Size, .070

Upper Figures Plain—1234567890
Lower Figures 123456789
Upper Figures 1234567890
Lower Figure Plain 1234567890

(Above fractions also available on .0[illegible] width as Special No. 1)

No. 1 (10△10) Size, .070

Upper Figures
Lower Figures Plain 1234567890

11 Point

No. 1 (11△2) Size, .077

Upper Figures Plain 1234567890
Lower Figures Plain 1234567890

12 Point

No. 1 (12△2) Size, .084

Upper Figure Plain 1234567890
Lower Figure —1234567890
Upper Figure —1234567890
Lower Figure Plain 1234567890

(Above fractions also available on .077 width as Special No. 1)

No. 1 (12△2) Size, .083

Upper Figures
Lower Figures Plain 1234567890

14 Point

GOTHIC CONDENSED No. 2 (14△3) Size, .0553

Upper Figures Plain 123456789
Lower Figures Plain 123456789

No. 36 (14△12) Size, .070

Upper Figures Plain—12345678[illegible]
Lower Figures Plain—12345678[illegible]

FRACTIONS FOR LINING FACES

6 Point

BOLD FACE No. 9 with GOTHIC No. 31 (6△212) Size, .1107

BOLD FACE No. 9A with GOTHIC No. 31A (6△218) Size, .1107 Size, .0692

BOLD FACE No. 9B with GOTHIC No. 31B (6△216) Em Size, .1107

BOLD FACE No. 9C with GOTHIC No. 31C (6△214) Em Size, .083

GOTHIC No. 25 with GOTHIC No. 26 (6△170) Size, .1383

GOTHIC No. 25C with GOTHIC No. 26C (6△168) Size, .1245

GOTHIC No. 25A with GOTHIC CONDENSED No. 2 (6△164) Size, .083

GOTHIC No. 25B with 8 Point GOTHIC CONDENSED No. 2 (6△166) Size, .0968 (Aux. Position Casts on 8 point body)

GOTHIC No. 29C with GOTHIC No. 30C (6△206) Size, .0415

GOTHIC No. 31 with GOTHIC No. 32 (6△256) Size, .1107

GOTHIC No. 31A with GOTHIC No. 32A (6△258) Em Size, .1107

GOTHIC No. 31B with GOTHIC No. 32B (6△260) Em Size, .1107

GOTHIC No. 31C with GOTHIC No. 32C (6△262) Em Size, .083

GOTHIC No. 32 with GOTHIC No. 33 (6△236) Em Size, .1107

GOTHIC No. 32A with GOTHIC No. 33A (6△238) Em Size, .1107

GOTHIC No. 32B with GOTHIC No. 33B (6△240) Em Size, .1107

GOTHIC No. 32C with GOTHIC No. 33C (6△242) Em Size, .083

LINING METROMEDIUM with LINING METROTHIN (6△376) Size, .1107

LINING METROMEDIUM A with LINING METROTHIN A

LINING METROMEDIUM B with LINING METROTHIN B (6△380) Size, .0968

8 Point

GOTHIC No. 25 with GOTHIC No. 26 (8△266)
(Casts on 10 point body) Em Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

10 Point

GOTHIC No. 25 with GOTHIC No. 26 (10△228)
Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8

12 Point

BOLD FACE No. 9 with GOTHIC No. 31 (12△216)
(Casts on 13 point body) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

BOLD FACE No. 9A with GOTHIC No. 31A
(12△222) Em Size, .1937
(Casts on 13 point body)

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1/5 2/5 3/5 4/5 1/6 5/6 1 1 3
4 2 4

BOLD FACE No. 9B with GOTHIC No. 31B
(12△220) Em Size, .1522
(Casts on 13 point body)

1 1 3 1 5 3 7
8 4 8 2 8 4 8

BOLD FACE No. 9C with GOTHIC No. 31C
(12△218) Em Size, .1383
(Casts on 13 point body)

1 1 3
4 2 4

GOTHIC No. 25 with GOTHIC No. 26 (12△168)
Size, .2109

1/2 5/8

GOTHIC No. 29 with GOTHIC No. 30 (12△208)
(Casts on 13 point body) Size, .1798

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 29A with GOTHIC No. 30A (12△214)
(Casts on 13 point body) Size, .1522

1/8 1/4 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 1/6 5/6

GOTHIC No. 29B with GOTHIC No. 30B (12△212)
(Casts on 13 point body) Size, .1383

1/8 1/4 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 4/5 1/6 5/6

GOTHIC No. 29C with GOTHIC No. 30C (12△210)
(Casts on 13 point body) Size, .1245

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 31 with GOTHIC No. 32 (12△266)
(Casts on 13 point body) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1 1 3
4 2 4

GOTHIC No. 31A with GOTHIC No. 32A (12△268)
(Casts on 13 point body) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3 2/3

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 31B with GOTHIC No. 32B (12△270)
(Casts on 13 point body) Em Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 31C with GOTHIC No. 32C (12△272)
(Casts on 13 point body) Em Size, .1383

1/8 1/4 3/8 5/8 3/4 7/8 1 1 3
4 2 4

GOTHIC No. 31D with GOTHIC No. 32D (12△396)
(Casts on 13 point body) Em Size, .1107

1 1 3 1 5 3 7
8 4 8 2 8 4 8

GOTHIC No. 32 with GOTHIC No. 33 (12△250)
(Casts on 13 point body) Size, .2109

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

1/8 1/4 3/8 1/2 5/8 3/4 7/8 1/3

2/3 1/5 3/5 4/5 1/6 5/6 1 1 3
4 2 4

2/3 1/5 3/5 4/5 1/6 5/6 1 1 3
4 2 4

GOTHIC No. 32A with GOTHIC No. 33A
(12△252) (Casts on 13 point body) Size, .1937

1/8 1/4 3/8 1/2 5/8 3/4 7/8

1/3 2/3 1/5 2/5 3/5 4/5 1/6 5/6

GOTHIC No. 32B with GOTHIC No. 33B (12△254)
(Casts on 13 point body) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

GOTHIC No. 32C with GOTHIC No. 33C (12△256)
(Casts on 13 point body) Size, .1522

1/8 1/4 3/8 1/2 3/4 7/8 1/3 2/3 1/5 4/5 1/6 5/6

LINING METROMEDIUM with LINING METROTHIN (12△416) Size, .1937

1/4 1/2 3/4

LINING METROMEDIUM A with LINING METROTHIN A (12△418) Size, .1522

1/4 1/2 3/4

LINING METROMEDIUM B with LINING METROTHIN B (12△420) Size, .1522

1/4 1/2 3/4

LINING METROMEDIUM C with LINING METROTHIN C (12△422) Size, .1107

1/4 1/2 3/4

18 Point

GOTHIC No. 30 (18△141) Size, .1937

1/4 1/2 3/4 1/3 2/3

LINOTYPE AIDS FOR SETTING
RETAIL PRICE DISPLAY AND

FOOD STORE TYPOGRAPHY

X

FOOD STORE LOGOTYPES
GOTHIC No. 16
METROBLACK No. 2 · GOTHIC No. 13
PABST EXTRA BOLD CONDENSED
VERTICAL GOTHIC
NAME PLATE LOGOTYPES

LINOTYPE

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N.Y.
NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS. CANADIAN LINOTYPE, LIMITED, TORONTO. Representatives in the Principal Cities of the World

12 point BOLD FACE No. 2

These logotypes are made as one-letter matrices (12△494) and cast in the center of a 12 point slug. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 19
Lb.	**Lbs.**	**Pkg.**	**Pkgs.**	**Can**	**Cans**	**For**

14 and 18 point BOLD FACE No. 2

These logotypes are made as one-letter matrices (14△222) (18△365) and cast in the center of 14 and 18 point slugs. They are also made as two-letter matrices (18△82) to be used in conjunction with two-letter display faces. Separate sorts matrices of individual characters are also available. In ordering, give triangle number as well as character number.

No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10
Each	**Doz.**	**Lb.**	**Lbs.**	**Pkg.**	**Pkgs.**	**Can**	**Cans**	**Jar**	**Pt.**
No. 11	No. 12	No. 13	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20
Qt.	**Bar**	**Bars**	**Box**	**Cakes**	**and**	**for**	**Oz.**	**For**	**Qts.**
No. 21	No. 22	No. 23	No. 24	No. 25	No. 26	No. 27	No. 28	No. 29	No. 30
Ea.	**Pts.**	**No.**	**Bot.**	**Ozs.**	**No. 1 Can**	**No. 2 Can**	**No. 2½ Can**	**Pairs**	**Jars**
No. 31	No. 32	No. 33	No. 34	No. 35	No. 36	No. 37	No. 38	No. 39	No. 40
Jug	**Pair**	**Bunches**	**Yd.**	**Yds.**	**Pr.**	**Prs.**	**Heads**	**Boxes**	**Roll**
No. 41	No. 42	No. 43	No. 44	No. 45	No. 46	No. 47	No. 48	No. 49	No. 50
Gal.	**Gals.**	**Head**	**Bunch**	**Bottles**	**Bottle**	**Pint**	**Quart**	**Stalk**	**Stalks**
No. 51	No. 52	No. 53	No. 54	No. 55	No. 56	No. 57	No. 58	No. 59	No. 60
Yard	**Yards**	**To**	**Loaf**	**Peck**	**C Lb.**	**½C Lb.**	**No. 2 Cans**	**Lb. Can**	**Lb. Jar**
No. 61	No. 62	No. 63	No. 64	No. 65	No. 66	No. 67	No. 68	No. 69	No. 70
Quart Jar	**Large Pkg.**	**Large Can**	**No. 1 Cans**	**No. 2½ Cans**	**Lbs. For**	**Bars For**	**Tall Cans**	**Lb. Box**	**Large Cans**
No. 71	No. 72	No. 73	No. 74	No. 75	No. 76	No. 77	No. 78	No. 79	No. 80
Small Cans	**Pint Jar**	**24 Lb. Bag**	**2 Lb. Jar**	**Pint Bottle**	**Quart Bottle**	**1 Lb. Can**	**2 Lb. Can**	**1 Lb. Pkg.**	**2 Lb. Pkg.**
No. 81	No. 82	No. 83	No. 84	No. 85	No. 86	No. 87	No. 88	No. 89	No. 90
Lb. Bag	**Lb. Pkgs.**	**24½ Lb. Sack**	**8 Oz. Can**	**And**	**Rolls**	**Lb. Carton**	**48 Lb. Bag**	**Tall Can**	**Small Can**
No. 91	No. 92	No. 93	No. 94	No. 95	No. 96	No. 97	No. 98	No. 99	No. 100
Lb. Pkg.	**Small Pkg.**	**1 Lb. Jar**	**No. 1½ Cans**	**No. 1½ Can**	**Cake**	**Bu.**	**Bun.**	**8 Oz.Pkg.**	**12 Oz.Pkg.**
No. 101	No. 102	No. 103	No. 104	No. 105	No. 106	No. 107	No. 108	No. 109	No. 110
¼ Lb.Pkg.	**3 Lb.Pail**	**Tin**	**Tins**	**Bushel**	**½ Lb.**	**¼ Lb.**	**Large**	**Small**	**Case**
No. 111	No. 112	No. 113	No. 118	No. 119	No. 120	No. 121	No. 122	No. 123	No. 125
Sack	**Loaves**	**Tall**	**12 Lb. Bag**	**4 Oz. Can**	**Pk.**	**Doz. For**	**Glass**	**No. 3 Can**	**lbs.**
No. 126	No. 127	No. 128	No. 129	No. 130	No. 131	No. 132	No. 134	No. 135	No. 136
Large Pkgs.	**No. 10 Can**	**No. 10 Cans**	**Doz. Cans**	**Lb. Sack**	**Lb. Sacks**	**Lg.**	**Up**	**Size**	**Bots.**
No. 137	No. 138	No. 143	No. 144	No. 145	No. 146	No. 150	No. 151	No. 152	No. 159
Giant	**5th**	**32 Oz. Jar**	**16 Oz. Jar**	**8 Oz. Jar**	**Bag**	**Bch.**	**Lge.**	**Large Bottle**	**Small Pkgs.**
No. 160	No. 161	No. 162	No. 163	No. 164	No. 165	No. 171	No. 172	No. 173	No. 174
Pints	**Quarts**	**Pint Can**	**Quart Can**	**Ounce Bottles**	**1 Lb. Pkgs.**	**No. 1 Tall Cans**	**Med. Cans**	**Med. Can**	**No. 1 Tall Can**
			No. 175	No. 176	No. 177	No. 187			
			No. 3 Cans	**No. 2 Tin**	**2½ Tins**	**Lb. Tin**			

18 point CHELTENHAM ITALIC

These one letter logotypes [illegible] can be used in the number or can be spaced out. Separate [illegible] are available. In ordering, give [illegible] number as well as character wanted.

No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10
Each	*Doz.*	*Lb.*	*Lbs.*	*Pkg.*	*Pkgs.*	*Can*	*Cans*	*Jar*	*Pt.*

No. 11	No. 12	No. 13	No. 14	No. 15	No. 16	No. 17	No. 18
Qt.	*Bar*	*Bars*	*Box*	*Cakes*	*and*	*for*	*Oz.*

18 point CHELTENHAM BOLD CONDENSED

These logotypes are made as one letter matrices [illegible] and spaced out in the number. Can [illegible] point size. These are also made [illegible] rices (18A24) to be used in connection with two letter display [illegible]. Separate [illegible] can be [illegible] individual characters [illegible]. In ordering, give [illegible] number as well as character wanted.

No. 1	No. 2	No. 3	No. 4	No. 5	No. 6	No. 7	No. 8	No. 9	No. 10
Each	**Doz.**	**Lb.**	**Lbs.**	**Pkg.**	**Pkgs.**	**Can**	**Cans**	**Jar**	**Pt.**
No. 11	No. 12	No. 13	No. 14	No. 15	No. 16	No. 17	No. 18	No. 19	No. 20
Qt.	**Bar**	**Bars**	**Box**	**Cakes**	**and**	**for**	**Oz.**	**For**	**Qts.**
No. 21	No. 22	No. 23	No. 24	No. 25	No. 26	No. 27	No. 28	No. 29	No. 30
Ea.	**Pts.**	**No.**	**Bot.**	**Ozs.**	**Jars**	**Bunches**	**Yd.**	**Yds.**	**Pr.**
No. 38	No. 39	No. 40	No. 41	No. 42	No. 43	No. 44	No. 45	No. 46	No. 47
Heads	**Boxes**	**Roll**	**Gal.**	**Gals.**	**Head**	**Bunch**	**Bottles**	**Stalk**	**Yards**
No. 53	No. 54	No. 55	No. 56	No. 57	No. 58	No. 59	No. 60	No. 61	No. 62
To	**Loaf**	**Peck**	**Rolls**	**Bu.**	**Tin**	**Tins**	**Small**	**Sack**	**Tall**
No. 120	No. 124	No. 132	No. 133	No. 134	No. 135	No. 136	No. 137	No. 138	No. 139
Pk.	**Sm.**	**Lg.**	**At**	**Up**	**Size**	**Bots.**	**to**	**in**	**Pound**
No. 142	No. 146	No. 147	No. 148	No. 149	No. 150	No. 151	No. 153	No. 154	No. 155
Pounds	**Bag**	**only**	**in.**	**Ft.**	**Bch.**	**Lge.**	**lb.**	**Sale**	**Sk.**
No. 156	No. 157								
Bskt.	**Bskts.**								
No. 158	No. 166								
Bbl.	**Bags**								
No. 167	No. 168								
Bchs.	**or**								
No. 169	No. 170								
In.	**Only**								
No. 189	No. 190								
Carton	**Pail**								
No. 191	No. 192								
head	**yd.**								
No. 193	No. 194								
yds.	**sm.**								

Del Monte **ASPARAGUS TIPS** Small Can **13c**

MISTLETOE PUMPKIN Large Can **2** for **25c**

Gold Seal **FLOUR** 48 Lb. Bag **1.39**

DUNKIRK'S GREEN BEANS No. 1½ Can **9c**

Pure Cane Granulated Sugar 10 *Lbs.* 49c

Fruit, Powdered, Brown Sugar 5 *Pkgs.* 25c

Libby's Tomato Juice *Qt. Jar* 21c

TANGERINES, sweet, juicy **2** Doz. **29c**

PRUNE JUICE, *Louella* Pt. Bot. **17c**

BORAX SOAP, Kirkman's **5** Cakes **16c**

GOTHIC No. 16

NEW POTATOES L. I. **15** pounds **23c**

CELERY HEARTS, bch. 7c

RYE BREAD Hogarth's Bakery Large, Fresh, Loaf **7c**

Sliced Bacon, Smith's **1** lb. pkg. **15c**

Dill Pickles Full pint jar **2** jars **25c**

Grapefruit, Finest California–each **4c**

PRUNE JUICE, qt. bot. 23c

SWISS CHEESE Imported Fancy–lb. **19c**

Mayonnaise, Blue Star **2** Jars **21c**

Corned Beef, Fancy Navel–Lb. **15c**

Rib Roast, Choice Cuts of Beef–Lb. **23c**

First Slug / *Second Slug* — **Raisins** Triangle Brand, Seeded or Seedless, Today only **3** pkgs. **25c**

In casting the second line, the 14 point Gothic No. 16 letters and figures become spaces for justifying when raised in the auxiliary position. The small type is 5 point Gothic No. 3.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

14 Point Gothic No. 16 (One-Letter) 14△119

10 point METROBLACK No. 2

LINK SAUSAGE SMALL, PURE JERSEY PORK CELLOPHANE PACK. POUND **15c**

FINE RIB ROAST FANCY EASTERN GRAIN FED STEER, ROLLED. POUND **28c**

BEST HAM SLICES LARGE, LEAN, TENDER BONELESS CENTER, EACH **10c**

OHIO STEWING HENS GRADE No. 1. DRY PICKED, POUND **23c**

Grapefruit Juice Desert Star or Highland Laddie Brand. Extra Fancy No. 2 Can. Each **9c**

Laundry Soap Crystal White, White King, P & G, Cleanup. Giant Size **3** bars **11c**

Imported Tea Balls Orange Pekoe or Gunpowder. Pkg. 20 **19c**

Rex Roquefort Cheese Tasty, Sharp. Just Imported. ½ Lb. **37c**

Whipping Cream Moonbeam Farms. Pure Jersey Cream. ½ Pt. **12c**

Orange Pekoe Tea Apperson Co. ½ Lb. Pkg. **2** Pkgs. **40c**

Fresh Iceberg Lettuce Fancy Salad Crisp Heads **2** For **9c**

De Luxe Spinach Emerald Green Pack. No. 2 Can **3** Cans **21c**

First Slug / *Second Slug* — **COFFEE** OUR POPULAR GREEN CAN BLEND FOR DRIP OR PERCOLATOR USE **2** Lbs. **43c**

In casting the second line, the 10 point Metroblack No. 2 letters and figures become spaces for justifying when raised in the auxiliary position. The small type in the left-hand block is 4 point Gothic No. 16 on a 5 point body. The small type in the first three lines at the right is 5½ point Gothic No. 3, while in the last three lines it is 5½ point Bold Face No. 2, and 12 point Bold Face No. 2 Logotypes.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

10 Point Metroblack No. 2 (One-Letter) 10△153

14 point GOTHIC No. 13

TOMATO CATSUP STAR'S ACE CLUB 14 OZ. BOTTLE **8c**

POTATO CHIPS USUAL 10c PACKAGE GOLDEN STAR BRAND **7c**

Roast Corn Toasties Small Pkg. **6c** Large Pkg. **9c**

Kennel Dog Food Pkg. **9c** **12** Lb. Tin **94c**

CANNED MILK ALPS, DAIRY CARNATION **3** TALL CANS **20c**

PINEAPPLE SLICED No. 1 CAN **9c** CRUSHED No. 2½ **19c**

Star Mayonnaise Pint Bottle **14c** Quart Bottle **27c**

Brown Bread with Raisins Tall Can **15c**

First Slug / *Second Slug* — **I-X-L FRESH BREAD** LARGE LOAF WHITE OR RYE **9c**

In casting the second line, the 14 point Gothic No. 13 letters and figures become spaces for justifying when raised in the auxiliary position. The small type in the two top lines on either side is 5½ point Gothic No. 3, 14 point Bold Face No. 2 Logotypes are used in the lower two lines on either side.

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 1234567890 ($£,.:;'-'?!)

14 Point Gothic No. 13 (One-Letter) 14△61

VERTICAL GOTHIC

For food-store-ad work, a valuable aid both to condensation and economical composition is found in the Vertical Characters of Gothic Condensed No. 2. These characters are cast horizontally on the slug, like this:

CANS DOZ OZ

The slugs are cut to the proper length and inserted between the large figures, like this:

6 CANS 29c **4 DOZ 53c** **8 OZ 27c**

Complete alphabets are available in 6-, 10- and 12-point sizes. The 6- and 10-point sizes cast in the center of a 6-point slug, the 12-point in the center of an 8-point slug.

6 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ

10 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12 Point

ABCDEFGHIJKLMNOPQRSTUVWXYZ

PABST EXTRA BOLD CONDENSED

PINEAPPLE, SLICED can **13c**

KENS CORN FLAKES **3** pkgs. **12c**

Noodles 2 *lge. pkgs.* **25c**

Tuna Fish lge. can **21c**

Oranges 3 *dozen* **20c**

Peaches 2 lge. cans **23c**

Bacon
(SLICED)
15c lb.

Jello, all flavs. *pkg.* **5c**

Syrup pt. **15c** qt. **27c**

Tuna Fish 2 *lge. cans* **23c**

Sweet Pickles 14c

TENDERLOIN STEAK *lb.* **14c** **VERMONT TURKEYS** *lb.* **29c**

Loin of Pork, *choice* *lb.* **11c** **Veal Cutlets, *milk fed*** *lb.* **12c**

Corned Beef, *fancy* *lb.* **15c** **Rib Roast, *best cuts*** *lb.* **23c**

TOMATO JUICE Sun Ripe **6** cans **23c**

BARTLETT PEARS No. 2 tall can **18c**

LAMB CHOPS ***Fine Rib Cuts, No. 1 Grade. lb.*** **16c**

The first and next to last blocks of type are in 30 point Pabst Extra Bold Condensed, with 36 point Pabst Extra Bold advertising figures, cast overhanging on the Special Advertising Figure Mold. The second slug is in 12 point Pabst Extra Bold.

The second block of type is in 18 point Pabst Extra Bold caps with 18 point Pabst Extra Bold Condensed lower case, and 18 point Pabst Extra Bold figures, cast overhanging, on the Regular Advertising Figure Mold. The second line is in 30 point Pabst Extra Bold Condensed and Italic.

The matter directly below is in 14 point Pabst Extra Bold Condensed with Italic. The last line is in 48 point Pabst Extra Bold Condensed No. [illegible] cast overhanging on the Special Advertising Figure Mold. The small type is in 12 point Pabst Extra Bold Condensed Italic.

NAME PLATES

The following standard brand logotypes will cast on the slug size indicated. Special name-plate designs will be made to order at a special price, cost depending entirely upon the intricacy of design. In ordering, give triangle number as well as character number.

CHARACTER No. 220 (△350)

36 Pt. Gold Seal

30 Pt. Gold Seal

24 Pt. Gold Seal

18 Pt. Gold Seal

14 Pt. Gold Seal

12 Pt. Gold Seal

10 Pt. Gold Seal

8 Pt. Gold Seal

CHARACTER No. 56 (△350)

36 Pt. Del Monte

24 Pt. Del Monte

18 Pt. Del Monte

14 Pt. Del Monte

12 Pt. Del Monte

10 Pt. Del Monte

CHARACTER No. 221 (△350)

36 Pt. Louella REGISTERED

30 Pt. Louella REGISTERED

24 Pt. Louella REGISTERED

18 Pt. Louella REGISTERED

14 Pt. Louella REGISTERED

12 Pt. Louella REGISTERED

10 Pt. Louella REGISTERED

8 Pt. Louella REGISTERED

CHARACTER No. 15 (△350)

36 Pt. ASCO

30 Pt. ASCO

24 Pt. ASCO

18 Pt. ASCO

14 Pt. ASCO

12 Pt. ASCO

10 Pt. ASCO

8 Pt. ASCO

CHARACTER No. 230 (△350)

24 Pt. S and W

18 Pt. S and W

14 Pt. S and W

12 Pt. S and W

10 Pt. S and W

CHARACTER No. 241 (△350)

24 Pt. Rexall

12 Pt. Rexall

CHARACTER No. 98 (△350)

24 Pt. "D. H."

18 Pt. "D. H."

14 Pt. "D. H."

12 Pt. "D. H."

10 Pt. "D. H."

8 Pt. "D. H."

CHARACTER No. 233 (△350)

8 Pt. KOOL

6 Pt. KOOL

CHARACTER No. 234 (△350)

8 Pt. KOOLS

6 Pt. KOOLS

CHARACTER No. 229 (△350)

36 Pt. Libby's

24 Pt. Libby's

18 Pt. Libby's

12 Pt. Libby's

CHARACTER No. 242 (△350)

12 Pt. Puretest

CHARACTER No. 225 (△350)

12 Pt. Campbell's

10 Pt. Campbell's

8 Pt. Campbell's

Newspaper Body Faces

TRADE LINOTYPE MARK

Mergenthaler Linotype Company, Brooklyn, N. Y.

New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto, Canada.
Representatives in the Principal Cities of the World

LINOTYPE EXCELSIOR *with* BOLD FACE No. 2

5 Point (5△32) — Lower case alphabet, 95 points. Figures, .0415 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

* 5½ Point (5½△48) — Lower case alphabet, 100 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

* 6 Point (6△314) — Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point No. 2 (7△136) — Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

* 7 Point No. 1 (7△138) — Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

* 7½ Point (7½△6) — Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

7¾ Point (7¾△2) — Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point No. 2 (8△440) — Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

* 8 Point No. 1 (8△424) — Lower case alphabet, 126 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

9 Point (9△136) — Lower case alphabet, 133 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234

* 10 Point (10△380) — Lower case alphabet, 142 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234

11 Point (11△128) — Lower case alphabet, 151 points. Figures, .0761
HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234

12 Point (12△378) — Lower case alphabet, 158 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234

14 Point (14△214) — Lower case alphabet, 171 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in term 1234
HOW IS ONE TO ASSESS and evaluate a type face in term 1234

TRADE LINOTYPE MARK

LINOTYPE EXCELSIOR *with* GOTHIC No. 3

5 Point (5△36) — Lower case alphabet, 95 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

5½ Point (5½△54) — Lower case alphabet, 100 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

* 6 Point (6△366) — Lower case alphabet, 103 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234

7 Point No. 2 (7△158) — Lower case alphabet, 115 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

* 7 Point No. 1 (7△156) — Lower case alphabet, 118 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

8 Point No. 2 (8△468) — Lower case alphabet, 123 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

* Faces indicated by asterisk are available also for Teletypesetter composition

LINOTYPE EXCELSIOR *with* ITALIC *and* SMALL CAPS

5½ Point (5½△50) Lower case alphabet, 100 points. Figures, .0[illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma VBCD

6 Point (6△30) Lower case alphabet, 107 points. Figures, .[illegible]484

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa VBCD

7 Point No. 2 (7△142) Lower case alphabet, 117 points. Figures, .[illegible]3

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do VBCD

7 Point No. 1 (7△146) Lower case alphabet, 118 points. Figures, .[illegible]3

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why VBCD

7½ Point (7½△78) Lower case alphabet, 123 points. Figures, .[illegible]2

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W VBCD

8 Point No. 2 (8△444) Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W VBCD

8 Point No. 1 (8△432) Lower case alphabet, 126 points. Figures, .0[illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? VBCD

9 Point (9△134) Lower case alphabet, 133 points. Figures, .0[illegible]2

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de VBCD

10 Point (10△386) Lower case alphabet, 142 points. Figures, .0[illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti VBCD

11 Point (11△120) Lower case alphabet, 151 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its est 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its est VBCD

14 Point (14△218) Lower case alphabet, 171 points. Figures, .0968

HOW IS ONE TO ASSESS and evaluate a type face in term 1234
HOW IS ONE TO ASSESS and evaluate a type face in term VBCD

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl

1234567890$£.,:;-'"?! ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞
1234567890$£.,:;-'"?!–|— ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH GOTHIC No. 3

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl

1234567890$£.,:;-'"?! — ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞
1234567890$£.,:;-'"?!– — ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

1234567890$£.,:;-'"?! – ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞
1234567890$£.,:;-'"?!– – ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH MEMPHIS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfifliffffiffl

1234567890$£.,:;-'"?!–|— ...()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞
1234567890$£.,:;-'"?!–|—... ()@ſb*†‡¶§[]%⅛¼⅜½⅝¾⅞

LINOTYPE EXCELSIOR *with* MEMPHIS BOLD

6 Point (6△426) — Lower case alphabet, 107 points. Figures, .0484

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234

7 Point (7△190) — Lower case alphabet, 118 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

7½ Point (7½△24) — Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

8 Point (8△502) — Lower case alphabet, 126 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

9 Point (9△166) — Lower case alphabet, 133 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desi 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desi 1234

10 Point (10△466) — Lower case alphabet, 143 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its estheti 1234

12 Point (12△488) — Lower case alphabet, 158 points. Figures, .083

HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234

14 Point (14△252) — Lower case alphabet, 171 points. Figures, .0968

HOW IS ONE TO ASSESS and evaluate a type face in term 1234
HOW IS ONE TO ASSESS and evaluate a type face in term 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH MEMPHIS BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —
. . . ()@ſb*†‡¶§[]% ⅛¼⅜½⅝¾⅞
. . . ()@ſb*†‡¶§[]% ⅛¼⅜½⅝¾⅞

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT OF TEXTYPE WITH BOLD FACE No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —
. . . ()@ſb*†‡¶§[] %⅛¼⅜½⅝¾⅞
. . . ()@ſb*†‡¶§[] %⅛¼⅜½⅝¾⅞

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT OF TEXTYPE WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-‘’?!– —
. . . ()@ſb*†‡¶§[]% ⅛¼⅜½⅝¾⅞
. . . ()@ſb †‡¶§[]% ⅛¼⅜½⅝¾⅞

LINOTYPE TEXTYPE *with* BOLD FACE No. 2

6 Point (6△296) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

7 Point (7△130) Lower case alphabet, 110 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

8 Point (8△304) Lower case alphabet, 117 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

9 Point (9△118) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234

10 Point (10△322) Lower case alphabet, 136 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234

12 Point (12△310) Lower case alphabet, 153 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234

14 Point (14△194) Lower case alphabet, 167 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234

TRADE LINOTYPE MARK

LINOTYPE TEXTYPE *with* ITALIC and SMALL CAPS

6 Point (6△304) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m VBCD

7 Point (7△132) Lower case alphabet, 110 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the VBCD

8 Point (8△306) Lower case alphabet, 117 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d VBCD

9 Point (9△122) Lower case alphabet, 125 points. Figures, .0622
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design VBCD

10 Point (10△324) Lower case alphabet, 136 points. Figures, .0692
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d VBCD

12 Point (12△334) Lower case alphabet, 153 points. Figures, .083
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its e VBCD

14 Point (14△220) Lower case alphabet, 167 points. Figures, .0968
HOW IS ONE TO ASSESS and evaluate a type face in terms 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms VBCD

18 Point, Two-Letter (18△30) Lower case alphabet, 216 points. Figures, .1107
HOW IS ONE to assess and evaluate a type face 1234
HOW IS ONE to assess and evaluate a type face 1234

LINOTYPE IONIC No. 5 *with* BOLD FACE No. 2

5 Point (5△24) — Lower case alphabet, 84 points. Figures, .0415

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

* 5½ Point (5½△42) — Lower case alphabet, 94 points. Figures, .046 and .050

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

5¾ Point Ionic No. 5 with Gothic No. 16 (5¼△64) — Lower case alphabet, 94 points. Figures, .050

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

6 Point (6△288) — Lower case alphabet, 104 points. Figures, .0484

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234

6½ Point (6½△2) — Lower case alphabet, 110 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234

6¾ Point (6¾△2) — Lower case alphabet, 107 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

* 7 Point (7△132) — Lower case alphabet, 114 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

* 7½ Point (7½△2) — Lower case alphabet, 121 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

* 8 Point (8△384) — Lower case alphabet, 127 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234

* 9 Point (9△112) — Lower case alphabet, 139 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234

10 Point (10△392) — Lower case alphabet, 146 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234

12 Point (12△368) — Lower case alphabet, 163 points. Figures, .083

HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–'—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!–'—
. . . () @ ℔ *†‡❡ § [] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
. . . () @ ℔ *†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

TRADE LINOTYPE MARK

LINOTYPE IONIC No. 5 *with* GOTHIC No. 16

5½ Point (5¼△64) — Lower case alphabet, 94 points. Figures, .050

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ROMAN AND GOTHIC No. 16

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfiflffffiffl
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ abcdefghijklmnopqrstuvwxyzæœfiflffffiffl
1234567890$£.,.:;-''?!–'— . . . () @ ℔ *†‡❡ § [] ℅ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
1234567890$£.,.:;-''?!–'—. . . () @ ℔ *†‡¶§[]%⅛¼⅜½⅝¾⅞

* Faces indicated by asterisk are available also for Teletypesetter composition

LINOTYPE IONIC No. 5 *with* ITALIC and SMALL CAPS

5 Point (5/2p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art VBCD

5½ Point (5½/2p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker VBCD

6 Point (6/3p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace VBCD

6½ Point (6½/3p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th VBCD

6¾ Point (6¾/3p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the VBCD

7 Point (7/3p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why VBCD

7½ Point (7½/4p)

Lower case alphabet, 121 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? VBCD

8 Point (8/4p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design VBCD

9 Point (9/4½p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic VBCD

10 Point (10/5p)

Lower case alphabet, 146 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth VBCD

12 Point (12/6p)

HOW IS ONE TO ASSESS and evaluate a type face in terms of 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of VBCD

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $£,.:;-''?!– —

. . . () @ lb * † ‡ ¶ § [] ′ ″ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
. . . () @ lb † ‡ ¶ § [] ′ ″ ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LINOTYPE OPTICON *with* BOLD FACE No. 2

5½ Point (5½△60) Lower case alphabet, 102 points. Figures, .0484

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

6 Point (6△420) Lower case alphabet, 109 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

7 Point (7△166) Lower case alphabet, 119 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7½ Point (7½△10) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point (8△482) Lower case alphabet, 130 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234

9 Point (9△162) Lower case alphabet, 134 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic de 1234

10 Point (10△470) Lower case alphabet, 144 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234

11 Point (11△138) In Process of Manufacture

12 Point (12△474) Lower case alphabet, 160 points. Figures, .083

HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of it 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH BOLD FACE No. 2

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —

. . . ()@ ℔ *†‡¶§[]% ⅛¼⅜½⅝¾⅞
. . . ()@ ℔ *†‡¶§[]% ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

TRADE LINOTYPE MARK

LINOTYPE OPTICON *with* ITALIC and SMALL CAPS

6 Point (6△424) Lower case alphabet, 109 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the VBCD

7 Point (7△180) In Process of Manufacture

7½ Point (7½△16) Lower case alphabet, 125 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point (8△496) Lower case alphabet, 130 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig VBCD

10 Point (10△468) Lower case alphabet, 144 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthe VBCD

11 Point (11△134) In Process of Manufacture

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ

abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —

. . . ()@ ℔ *†‡¶§[]% ⅛¼⅜½⅝¾⅞
. . . ()@ ℔ †‡¶§[]% ⅛¼⅜½⅝¾⅞

LINOTYPE PARAGON *with* PARAGON BOLD

5½ Point (5½△66) Lower case alphabet, [illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

* 6 Point (6△388) Lower case alphabet, [illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234

* 7 Point (7△162) Lower case alphabet, [illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7½ Point (7½△18) Lower case alphabet, 124 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point (8△462) Lower case alphabet, 129 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthestic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthestic desig 1234

9 Point (9△158) Lower case alphabet, 136 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234

10 Point (10△450) Lower case alphabet, 145 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH PARAGON BOLD

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —
. . . ( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
. . . **( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞**

TRADE LINOTYPE MARK

LINOTYPE PARAGON *with* ITALIC and SMALL CAPS

6 Point (6△390) Lower case alphabet, 108 points. Figures, [illegible]

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p VBCD

7 Point (7△164) Lower case alphabet, 120 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh VBCD

7½ Point (7½△20) Lower case alphabet, 124 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? VBCD

8 Point (8△464) Lower case alphabet, 129 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig VBCD

9 Point (9△156) Lower case alphabet, 136 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic d VBCD

10 Point (10△448) Lower case alphabet, 146 points. Figures, .0761

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esth VBCD

LIST OF CHARACTERS AVAILABLE IN COMPLETE FONT WITH ITALIC AND SMALL CAPS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!–|—
abcdefghijklmnopqrstuvwxyzæœfiflffffiffl 1234567890 $ £ ,.:;-‘’?!– —
. . . ( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞
. . . *( ) @ lb * † ‡ ¶ § [ ] % ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞*

* Faces indicated by asterisk are available also for Teletypesetter composition

TRADE LINOTYPE MARK

8 POINT No. 1 EXCELSIOR *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the in-

8½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was an

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was an

TRADE LINOTYPE MARK

7 POINT No. 2 EXCELSIOR *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design And what they see in a good type design is, partly, its excellent practical fitness to perform its work It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art

The same thing holds for shapes of letters And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine If you seek to go further with the inquiry, theories will be your only answer

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters Fine written letters were fine because they were produced in

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design And what they see in a good type design is, partly, its excellent practical fitness to perform its work It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art

The same thing holds for shapes of letters And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine If you seek to go further with the inquiry, theories will be your only answer

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters Fine written letters were fine because they were produced in

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design And what they see in a good type design is, partly, its excellent practical fitness to perform its work It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art

The same thing holds for shapes of letters And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine If you seek to go further with the inquiry, theories will be your only answer

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.)

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy He was making sound judgments about lines and curves and proportions of letters He had resurrected an ancient distinguished style of writing and had added

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design And what they see in a good type design is, partly, its excellent practical fitness to perform its work It has a "heft" and balance in all of its parts just right for its size, as any good tool has

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually a work of art

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.)

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy He was making sound judgments about lines and curves and proportions of letters He had resurrected an ancient distinguished style of writing and had added

TRADE LINOTYPE MARK

5½ POINT EXCELSIOR *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	—
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	—
2	Am Roll M 6s	103	103	103	—
20	Am Seating 6s	99½	99½	99½	—
6	Am W Wks 6s	97⅞	97¾	97¾	—
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	Asso G&El 6s	102	101⅝	101⅝	— ¼
18	Asso S H 6½s	97½	97½	97½	—
5	Atl Frt Inc 8s	19	19	19	—
9	Beaver Bd 8s	99	98¼	98¼	— ½
5	Bell T Can 5s	100¼	100¼	100¼	— ¼
1	Buff Gen El 5s	102	102	102	—
1	C NR Equip 7s	111¾	111¾	111¾	+ ¼
25	Car Pr&Lt 5s	99	99	99	—
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	Cs G B 5½s E	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	—
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	—
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	—
1	El Refrig 6s	103½	103½	103½	—
6	Fisk Rub 5½s	97½	97½	97½	—
10	Fla P & L 5s	93½	93½	93½	—
2	Galena S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	—
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gyr T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	—
1	Ind Limstn 6s	99	99	99	—
1	Ind Pow 6s	97½	97½	97½	—
5	Int Gr Nor 5s	95	95	95	+ ½
10	Int N G 6s w i	118	117	117	— 1
16	Key T Ph 5½s	89	88½	89	—
3	Leh Pr Sec 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gas 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	—
8	Natl P & L 6s	98½	98½	98½	— ½
1	Nev Cal El 5s	94½	94½	94½	—
18	Nev C Cop 5s	94½	94½	94½	—
23	N O T M 5s	100½	100½	100½	— ½
6	N S P cv 6½s	111	11	111	— ½
5	O N G 6½s w i	99	99	99	—
4	Ohio R Ed 5s	95½	95½	95½	—
10	Otis Steel 6s	94½	94	94½	—
4	Pn Am Pet 6s	102	102	102	—
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phil E P 5½s	102½	102½	102½	—
1	Phil E 5½s, '47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	—
2	Schlte R E 6s	95½	95½	95½	— ½
2	Servel Corp 6s	102½	102½	102½	+ ½
1	Shawsheen 7s	100	100	100	—
36	S P&L 6s ww	94½	94½	94½	—
58	Swest G&E 5s	68½	68	68	— 1
11	Swest N Gas 6s	16	16	16	+ ¼

Set 14 Lines to the Inch (Short Descenders).
Size of Figures, .046.

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	—
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	—
2	Am Rll M 6s	103	103	103	—
20	Am Seatg 6s	99½	99½	99½	—
6	Am W Wk 6s	97⅞	97¾	97¾	—
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	As G&El 6s	102	101⅝	101⅝	— ¼
18	As S H 6½s	97½	97½	97½	—
5	Atl Fr Inc 8s	19	19	19	—
9	Beavr Bd 8s	99	98¼	98¼	— ½
5	Bell T Cn 5s	100¼	100¼	100¼	+ ¼
1	Buff G El 5s	102	102	102	—
1	C NR Eqp 7s	111¾	111¾	111¾	+ ¼
25	Car Pr&Lt 5s	99	99	99	—
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	C G B 5½s E	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	—
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	—
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	—
1	El Refrig 6s	103½	103½	103½	—
6	Fisk Rb 5½s	97½	97½	97½	—
10	Fl P&L 5s n	93½	93½	93½	—
2	Galna S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	—
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gy T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	—
1	Ind Lmstn 6s	99	99	99	—
5	Ind Pow 6s	97½	97½	97½	—
5	In Gr Nor 5s	95	95	95	+ ½
10	In N G 6s w i	118	117	117	— 1
16	Key T P 5½s	89	88½	89	—
3	Leh Pr Sc 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gs 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	—
8	Natl P&L 6s	98½	98½	98½	— ½
1	Nev Cal E 5s	94½	94½	94½	—
18	Nev C Cop 5s	94½	94½	94½	—
23	N O T M 5s	100½	100½	100½	— ½
6	N S P c 6½s	111	11	111	— ½
5	O N 6½s w i	99	99	99	—
4	Ohio R Ed 5s	95½	95½	95½	—
10	Otis Steel 6s	94½	94	94½	—
4	Pn Am Pt 6s	102	102	102	—
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phl E P 5½s	102½	102½	102½	—
1	Phl E 5½s 47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	—

5½ Point Body (Regular Descenders).
Size of Figures, .050.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER - SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.

BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard. Elliott-Fisher bookkeepers. Phone Central, BRyant 9-9287, operators school.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and

Set 14 Lines to the Inch (Short Descenders).
Size of figures, .046.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.

BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard, Elliott-Fisher bookkeepers. Phone Central, BRyant 9-9287, operators school.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City

5½ Point Body (Regular Descenders).
Size of figures, .050.

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	—
37	Am G&El 6s	100 1/2	100	100 1/2	+ 1/4
21	Am P&L 6s	100	99 3/4	99 3/4	— —
2	Am Roll M 6s	103	103	103	— —
20	Am Seating 6s	99 1/2	99 1/2	99 1/2	— —
6	Am W Wks 6s	97 7/8	97 3/4	97 3/4	— —
3	Ana Cop 6s	103	102 7/8	102 7/8	— 1/8
10	Appala Pr 5s	94 7/8	94 7/8	94 7/8	— 1/8
16	Asso G&El 6s	102	101 7/8	101 7/8	— 1/4
18	Asso S H 6 1/2s	97 1/2	97 1/2	97 1/2	— —
5	Atl Frt Inc 8s	19	19	19	— —
9	Beaver Bd 8s	99	98 1/4	98 1/4	— 1/2
5	Bell T Can 5s	100 1/4	100 1/4	100 1/4	— 1/4
1	Buff Gen El 5s	102	102	102	— —
1	C NR Equip 7s	111 3/4	111 3/4	111 3/4	+ 1/4
25	Car Pr&Lt 5s	99	99	99	— —
29	Cities Svc 6s	93 3/8	93 3/8	93 3/8	+ 1/4
1	do 7s D	112	112	112	+ 1/8
2	Cs GB 5 1/2s E	106 5/8	106 5/8	106 5/8	+ 3/8
1	Cons Tex 8s	84	84	84	+ 3/8
6	Cont Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1	Cub Tel 7s	110 1/2	110 1/2	110 1/2	— —
6	Cudahy 5s	96 1/2	96 1/2	96 1/2	+ 1/2
6	Det C Gas 6s	107 1/2	107 1/2	107 1/2	— —
10	Duk P P 6s	102 1/2	102 1/2	102 1/2	— 1/2
1	E Ter 6s	100 1/2	100 1/2	100 1/2	— —
1	El Refrig 6s	103 1/2	103 1/2	103 1/2	— —
6	Fisk Rub 5 1/2s	97 1/2	97 1/2	97 1/2	— —
10	Fla P & L 5s n	93 1/2	93 1/2	93 1/2	— —
2	Galena S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93 1/2	94	— —
145	do 6s	99 1/2	99 1/2	98 3/4	— 1/2
1	Gen Pet 6s	101 1/2	101 1/2	101 1/2	— 1/2
1	Gyr T&R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/4
3	Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1	Gulf Oil 5s	105	105	105	— 1/4
26	Ind Oil 6 1/2s	99	99	99	— —
1	Ind Limstn 6s	99	99	99	— —
5	Ind Pow 6s	97 1/2	97 1/2	97 1/2	— —
5	Int Gr Nor 5s	95	95	95	+ 1/2
10	Int N G 6s w i	118	117	117	— 1
16	Ky T Ph 5 1/2s	89	88 1/2	89	— —
3	Leh Pr Sec 6s	94	93 1/2	93 1/2	— 1/2
57	Loews Inc 6s	99 1/2	99	99	— 1/2
9	Mass Gas 5 1/2s	102 1/2	102 1/2	102 1/2	— 1/2
10	Missri Pac 5s	100 1/2	100 1/2	100 1/2	— —
8	Natl P & L 6s	98 1/2	98 1/2	98 1/2	— 1/2
1	Nev Cal El 5s	94 1/2	94 1/2	94 1/2	— —
18	Nev C Cop 5s	94 1/2	94 1/2	94 1/2	— —
23	N O T M 5s	100 1/2	100 1/2	100 1/2	— 1/2
6	N S P cv 6 1/2s	111	111	111	— 1/2
5	O N G 6 1/2s w i	99	99	99	— —
4	Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	— —
10	Otis Steel 6s	94 1/2	94	94 1/2	— —
4	Pn Am Pet 6s	102	102	102	— —
73	Penn O Ed 6s	116 1/2	114 1/2	116	+ 2
3	P P & L 5s	98 1/2	98 1/2	98 1/2	— 1/2
2	do 5s D	98 1/2	98 1/2	98 1/2	— 1/2
17	Phil E P 5 1/2s	102 1/2	102 1/2	102 1/2	— —
1	Ph E 5 1/2s '47	107	107	107	— 1/2
26	P S N J 5 1/2s	99	98 1/2	99	— 1/2
13	Pure Oil 6 1/2s	104	104	104	— —
2	Schlte R E 6s	95 1/2	95 1/2	95 1/2	— 1/2
2	Servel Corp 6s	102 1/2	102 1/2	102 1/2	— 1/2
1	Shawsheen 7s	100	100	100	— —
36	S P&L 6s ww	94 1/2	94 1/2	94 1/2	— —
58	Swest G&E 5s	68 1/2	68	68	— 1
11	Swest N G 6s	16	16	16	— 1/4
67	Swift & Co 5s	82	82	82	— —
10	Ten Cop & Ch 6s	100 1/4	100	100	+ 2
39	Ten El Pow 6s	88	88 5/8	88	+ 3

4 Point Body, Size of Figures, .047

DOMESTIC BONDS

Sales (000 omted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	— —
37	Am G&El 6s	100 1/2	100	100 1/2	+ 1/4
21	Am P&L 6s	100	99 3/4	99 3/4	— —
2	Am Roll M 6s	103	103	103	— —
20	Am Seatg 6s	99 1/2	99 1/2	99 1/2	— —
3	Ana Cop 6s	103	102 7/8	102 7/8	— 1/8
10	Appala Pr 5s	94 7/8	94 7/8	94 7/8	— 1/8
16	Ass G&El 6s	102	101 7/8	101 7/8	— 1/4
18	Ass S H 6 1/2s	97 1/2	97 1/2	97 1/2	— —
5	Atl Ft Inc 8s	19	19	19	— —
9	Beaver Bd 8s	99	98 1/4	98 1/4	— 1/2
5	Bell T Can 5s	100 1/4	100 1/4	100 1/2	— 1/4
1	But G El 5s	102	102	102	— —
1	CNR Equip 7s	111 3/4	111 3/4	111 3/4	+ 1/4
25	Car P&Lt 5s	99	99	99	— —
29	Cities Svc 6s	93 3/8	93 1/8	93 3/8	+ 1/4
1	Cto 7s D	112	112	112	+ 1/8
2	Cs GB 5 1/2s E	106 5/8	106 5/8	106 5/8	+ 3/8
1	Cons Tex 8s	84	84	84	+ 3/8
6	Cont Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1	Cub Tel 7s	110 1/2	110 1/2	110 1/2	— —
6	Cudahy 5s	96 1/2	96 1/2	96 1/2	— 1/2
6	Det C Gas 6s	107 1/2	107 1/2	107 1/2	— —
10	Duk P P 6s	102 1/2	102 1/2	102 1/2	— 1/2
1	E Ter 6s	100 1/2	100 1/2	100 1/2	— —
1	El Refrig 6s	103 1/2	103 1/2	103 1/2	— —
6	Fsk Rub 5 1/2s	97 1/2	97 1/2	97 1/2	— —
10	Fla P&L 5s n	93 1/2	93 1/2	93 1/2	— —
2	Galena SO 7s	91	90	90	— 1
110	Gat Pow 5s	94	93 1/2	94	— —
145	do 6s	99 1/2	99 1/2	98 3/4	— 1/2
1	Gen Pet 6s	101 1/2	101 1/2	101 1/2	— 1/2
1	Gr T&R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/4
3	Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1	Gulf Oil 5s	105	105	105	— 1/4
26	Ind Oil 6 1/2s	99	99	99	— —
1	Ind Limstn 6s	99	99	99	— —
5	Ind Pow 6s	97 1/2	97 1/2	97 1/2	— —
5	Int Gr Nor 5s	95	95	95	— 1/2
10	Int NG 6s w i	118	117	117	— 1
16	Ky T Ph 5 1/2s	89	88 1/2	89	— —
3	Leh Pr Sec 6s	94	93 1/2	93 1/2	— 1/2
57	Loews Inc 6s	99 1/2	99	99	— 1/2
9	Mass Gs 5 1/2s	102 1/2	102 1/2	102 1/2	— 1/2
10	Missri Pac 5s	100 1/2	100 1/2	100 1/2	— —
8	Natl P&L 6s	98 1/2	98 1/2	98 1/2	— 1/2
1	Nev Cal E 5s	94 1/2	94 1/2	94 1/2	— —
18	Nev C Cop 5s	94 1/2	94 1/2	94 1/2	— —
23	N O T M 5s	100 1/2	100 1/2	100 1/2	— 1/2
6	N S P cv 6 1/2s	111	111	111	— 1/2
5	ONG 6 1/2s w i	99	99	99	— —
4	Ohio R E 5s	95 1/2	95 1/2	95 1/2	— —
10	Otis Steel 6s	94 1/2	94	94 1/2	— —
4	Pn Am Pet 6s	102	102	102	— —
73	Penn O Ed 6s	116 1/2	114 1/2	116	+ 2
3	P P & L 5s	98 1/2	98 1/2	98 1/2	— 1/2
2	do 5s D	98 1/2	98 1/2	98 1/2	— 3 1/2
17	Phil E P 5 1/2s	102 1/2	102 1/2	102 1/2	— —
1	Ph E 5 1/2s '47	107	107	107	— 1/2
26	P S N J 5 1/2s	99	98 1/2	99	— 1/2
13	Pure Oil 6 1/2s	104	104	104	— —
2	Schlte R E 6s	95 1/2	95 1/2	95 1/2	— 1/2
2	Servel Cor 6s	102 1/2	102 1/2	102 1/2	— 1/2
1	Shawshen 7s	100	100	100	— —
36	SP&L 6s ww	94 1/2	94 1/2	94 1/2	— —
58	SwestG&E 5s	68 1/2	68	68	— 1
11	Swest N G 6s	16	16	16	— 1/4
67	Swift & Co 5s	82	82	82	— —
10	Ten Cp&C 6s	100 1/4	100	100	+ 2
39	Ten E Pw 6s	88	88 1/8	88	+ 3

5 Point Body, Size of Figures, .050

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, compctent; excellent references. OLmville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient, worth interview. EDgecombe 4-6134

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B-270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER — 6 yrs., complete charge, responsible, $20 Larkspur Agency. COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

DENTAL assistant, 20, willing to learn, typewriting, stenography, 117 Times Washington Heights.

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Ave.

SECRETARY, bookkeeping knowledge, college graduate, 3 1/2 years' experience, reliable. Phone UNiversity 4-5739.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK- GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5 Point Body, Size of Figures, .0415

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, VAnderbilt 3-3896.

SECRETARY-STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400.

SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.

SECRETARY-STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times.

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, AShland 4-7201.

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, PLaza 3-2958.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience, college graduate; ediphone. PLaza 3-7715

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, MUrray Hill 2-9190.

STENOGRAPHER, accurate typist, good at details; pleasing personality; modest salary. Theresa Sunday, MUrray Hill 2-9190.

STENOGRAPHER, efficient, rapid typist, initiative, personality, nice appearance; moderate salary. Anna Nesdall, Eldon School, MUrray Hill 2-9190.

STENOGRAPHER, general office assistant, high school graduate, Christian, reference. BEekman 3-1865.

STENOGRAPHER-TYPIST, assistant bookkeeper, experienced; moderate salary; pleasing personality. BEachview 2-7254

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward. Goucher, 524 West 72d.

WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUtterfield 8-9021

$100 REWARD

Wrist watch, diamond and platinum, Lilliputian Lost September 23 between Park av. and 34th st. and Fifth av shopping district, or in theatrical district, possibly in taxi Return to J. N. Lennert, 138 John st. BEekman 3-3572

5 Point Body, Size of Figures, .050

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good hair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry,

8½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain where-

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was an

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a

7 Point Body

ALL WELL DESIGNED TYPES
ARE ENTIRELY PRACTICAL
AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make

8 Point Body

ALL WELL DESIGNED TYPES
ARE ENTIRELY PRACTICAL
AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make

7½ Point Body

ALL WELL DESIGNED TYPES
ARE ENTIRELY PRACTICAL
AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when print-

7 Point Body

ALL WELL DESIGNED TYPES
ARE ENTIRELY PRACTICAL
AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters

6 Point Body

FOREIGN BONDS

Sales (000 omitted)	High.	Low.	Last.	Net chge.
34 Abitib P & P	68 1/4	65 1/4	67 3/4	+ 1/4
6 Adri El 7s 5	80 1/2	79 1/2	79 1/2	- 1/2
22 Agri Mfg Bk	23 1/2	23 1/2	23 1/2	— 2
10 And N Crp 6	171	171	172	+ 26
7 do 6s w w	99 1/2	99	99 1/2	- 1/2
7 Ant R Col 7s	92	92	92	+ 1/2
27 Buen Air 7s	27	27	27	— 1/8
11 Bur & Wa 6s	95	94	95	—
2 Cty Oslo 5 1/2s	96 1/2	96 1/2	96 1/2	—
29 Cm Pr Bk 5s	35	34 5/8	34 5/8	+ 5/8
22 Con M Bd 7s	95 1/2	95 1/2	95 1/2	— 1/2
55 Cuba Tl 7 1/2s	56	56	56	+ 1
1 Dn C M 5 1/2s	97	97	97	— 1/2
5 Eup Mfg 7 1/2s	98	98	98	—
9 Fiat 7s	93 1/2	93	93 1/2	—
26 Fr S Bv 6 1/2s	93 1/2	93 1/2	93 1/2	—
22 Ger C Mn 7s	98	97 1/2	97 1/2	+ 1/2
22 Gt C&E 6 1/2s	88	87 1/2	88	+ 1/2
8 Hn Ld In 7s	98 1/2	98	98 1/2	—
5 Ilsedr Stl 7s	98	97 1/2	97 1/2	— 1/2
125 Itl P U C I 7s	91	90 1/2	90 1/2	—
7 King Den 5s	100 1/2	100	100 1/2	— 1/2
1 Kng Nth 6s	100 1/2	100 1/2	100 1/2	—
2 Man M&S 7s	99 1/2	99 1/2	99 1/2	— 1/2
5 Med Col 8s	102 1/2	102 1/2	102 1/2	— 1 1/2
5 Prov B A 7s	97 1/2	97 1/2	97 1/2	— 1/2
7 do 7s, '36	96 1/2	96 1/2	96 1/2	— 1/2
21 do 7s, '52	94 1/2	93	93 1/2	— 1/2
6 Rep Peru 7s	100 1/2	100 1/2	100 1/2	—
13 Rm C Ch 6s	92 1/2	92	92	—
10 Russian 6 1/2s	15 1/2	15 1/2	15 1/2	— 1/2
1 do 5s	15 1/2	15 1/2	15 1/2	— 1/2
83 Saar Basn 7s	91	91	91	+ 1

Total sales bonds, $2,341,000.
Total sales stocks, 579,700 shares.

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9, '32	Week Nov. 11, '31	Per cent.
Boston	$188,132	$242,797	—24.2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	—19.9
Pittsburgh	63,046	88,170	—28.5
Buffalo	18,300	33,400	—45.2
Chicago	152,500	230,700	—33.9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,490	42,216	—23.0
St. Louis	44,800	65,800	—32.0
Kansas City	50,896	68,148	—25.3
Omaha	18,020	25,893	—31.4
Minneapolis	42,781	48,519	—11.8
Richmond	25,480	29,136	—12.8
Atlanta	24,400	26,500	—7.9
Louisville	18,095	20,468	—11.1
New Orleans	26,395	42,974	—38.6
Dallas	25,674	28,796	—10.9
San Francisco	70,900	93,000	—23.8
Portland	14,790	23,112	—36.0
Seattle	15,793	20,405	—22.6
Total	$1,190,768	$1,608,756	—25.9
New York	2,205,001	3,810,446	—42.1
Total all	$3,395,769	$5,419,202	—37.3

DOMESTIC BONDS

Sales (000 omitted)	High.	Low.	Last.	Net chge.
1 Alum 7s '33	106	106	106	-
37 Am G&El 6s	100 1/2	100	100 1/2	+ 1/4
21 Am P&L 6s	100	99 1/4	99 1/4	-
2 Am Rll M 6s	103	103	103	-
20 Am Seatg 6s	99 1/2	99 1/2	99 1/2	-
6 Am W W 6s	97 3/8	97 1/4	97 1/4	—
3 Ana Cop 6s	103	102 7/8	102 7/8	- 1/8
10 Appala Pr 5s	94 3/8	94 3/8	94 3/8	— 1/8
16 As G&El 6s	102	101 1/8	101 1/8	— 1/4
18 As S H 6 1/2s	97 1/2	97 1/2	97 1/2	—
5 Atl Fr Inc 8s	19	19	19	
9 Beavr Bd 8s	99	98 1/4	98 1/4	— 1/2
5 Bell T Cn 5s	100 1/4	100 1/4	100 1/4	— 1/4
1 Buff G El 5s	102	102	102	—
1 C NR Eqp 7s	111 3/4	111 3/4	111 3/4	+ 1/4
25 Car P&Lt 5s	99	99	99	—
29 Cities Svc 6s	93 3/8	93 1/8	93 3/8	+ 1/4
1 do 7s D	112	112	112	+ 1/8
2 C G B 5 1/2s E	106 5/8	106 5/8	106 5/8	+ 3/8
1 Cons Tx 8s	84	84	84	+ 3/8
6 Cont Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1 Cub Tel 7s	110 1/2	110 1/2	110 1/2	—
6 Cudahy 5s	96 1/2	96 1/2	96 1/2	+ 1/2
6 Det C Gas 6s	107 1/2	107 1/2	107 1/2	—
10 Duk P P 6s	102 1/2	102 1/2	102 1/2	— 1/2
1 E Ter 6s	100 1/2	100 1/2	100 1/2	-
1 El Refrig 6s	103 1/2	103 1/2	103 1/2	—
6 Fisk Rb 5 1/2s	97 1/2	97 1/2	97 1/2	-
10 Fl P&L 5s n	93 1/2	93 1/2	93 1/2	—
2 Galna S O 7s	91	90	90	- 1
110 Gat Pow 5s	94	93 1/2	94	—
145 do 6s	99 1/2	99 1/2	98 1/2	- 1/2
1 Gen Pet 6s	101 1/2	101 1/2	101 1/2	— 1/2
1 Gy T&R 5 1/2	96 1/2	96 1/2	96 1/2	+ 1/4
3 Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1 Gulf Oil 5s	105	105	105	— 1/4
26 Ind Oil 6 1/2s	99	99	99	—
1 Ind Lmst 6s	99	99	99	—
5 Ind Pow 6s	97 1/2	97 1/2	97 1/2	—
5 In Gr Nor 5s	95	95	95	+ 1/2
10 In N G 6s w i	118	117	117	— 1
16 Ky T P 5 1/2s	89	88 1/2	89	—
3 Leh Pr Sc 6s	94	93 1/2	93 1/2	+ 1/2
57 Loews Inc 6s	99 1/2	99	99	— 1/2
9 Mass Gs 5 1/2s	102 1/2	102 1/2	102 1/2	+ 1/2
10 Missri Pac 5s	100 1/2	100 1/2	100 1/2	—
8 Nat P&L 6s	98 1/2	98 1/2	98 1/2	— 1/2
1 Nev Cal E 5s	94 1/2	94 1/2	94 1/2	—
18 Nev C Cop 5s	94 1/2	94 1/2	94 1/2	—
23 N O T M 5s	100 1/2	100 1/2	100 1/2	— 1/2
6 N S P c 6 1/2s	111	111	111	— 1/2
5 O N 6 1/2s w	99	99	99	—
4 Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	—
10 Otis Stl 6s	94 1/2	94	94 1/2	—
4 Pn Am Pt 6s	102	102	102	—
73 Pen O Ed 6s	116 1/2	114 1/2	116	+ 2
3 P P & L 5s	98 1/2	98 1/2	98 1/2	+ 1/2
2 do 5s D	98 1/2	98 1/2	98 1/2	— 3 1/2
17 Phl E P 5 1/2s	102 1/2	102 1/2	102 1/2	-
1 Phl E 5s 47	107	107	107	+ 1/2
26 P S N J 5 1/2s	99	98 1/2	99	+ 1/2
13 Pure Oil 6 1/2s	104	104	104	—
2 Schte R E 6s	95 1/2	95 1/2	95 1/2	— 1/2
2 Servl Cor 6s	102 1/2	102 1/2	102 1/2	+ 1/2

5½ Point Body. Size of Figures, .046

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER - SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5½ Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Ave.

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, VAnderbilt 3-3896.

SECRETARY - STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400.

SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.

SECRETARY - STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times.

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, AShland 4-7201.

SECRETARY, bookkeeping knowledge, college graduate, 3½ years' experience, reliable. Phone UNiversity 4-5739.

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, PLaza 3-2858.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone. PLaza 3-7715.

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, MUrray Hill 2-9190.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward. Goucher, 524 West 72d.

WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUtterfield 8-9021.

$100 REWARD

Wrist watch, diamond and platinum, Lilliputian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, or in theatrical district, possibly in taxi. Return to J. N. Lennert, 138 John st. BEekman 3-3572.

5½ Point Body

FOREIGN BONDS

Sales (000 omitted).		High	Low	Last	Net chge
22	Agri Mtg Bk 7s, '46	23¼	23¼	23¼	— 2
21	Agri Mtg Bk 7s, '47	23⅞	23⅛	23⅛	— ⅛
10	And N Crp 6s	171	171	172	+26
7	do 6s w w	99½	99	99½	— ½
7	Ant R Col 7sB	92	92	92	+ ½
27	Buen Air 7½s	27	27	27	— ⅛
11	Bur & Wam 6s	95	94	95	— —
2	City Oslo 5½s	96½	96½	96½	— —
29	Com Pr Bk 5½s	35	34⅜	34⅝	+ ⅝
22	Cons M Bdn 7s	95½	95½	95½	— ½
55	Cuba Tel 7½s '41	56	56	56	+ 1
1	Dn C Mn 5½s	97	97	97	— ½
5	Eurp Mtg 7½s	98	98	98	— —
9	Fiat 7s	93½	93	93½	— —
26	Fr S Bv 6½s	93½	93½	93½	— —
22	Ger C Mun 7s	98	97½	97½	+ ½
22	Gt C&E 6½s	98	97½	98	+ ½
8	Hn Ld In 7½s	98½	98	98½	— —
5	Indp Stl 7s	98	97½	97½	— ½
125	Itl P U C 1 7s	91	90½	90½	— —
7	King Den 5½s	100½	100	100½	— ½
1	Kng Nth 6s, '72	100½	100½	100½	— —
2	Mans M & S 7s	99½	99½	99½	— ½
5	Med Col 6s	102½	102½	102½	— 1½
5	Prov B A 7½s	97½	97½	97½	— ½
7	do 7s, '36	96½	96½	96½	— ½
21	do 7s, '52	94½	93	93½	— ½
6	Rep Peru 7½s	100½	100½	100½	— —
13	Rn C Ch 6½s	92½	92	92	— —
10	Russian 6½s	15½	15½	15½	— ½
1	do 5s	15½	15½	15½	— ½
83	Saar Basin 7s, '35	91	91	91	+ 1
3	Saud F Ld 5s	96	96	96	— —
12	Sxn P W 6½s	92½	92½	92½	— ½
4	Sxn S Mtg 7s	98	93½	93½	— ½
3	S & H 7½s '28	100½	100½	100½	— ½
21	do 7s, '35	102½	102½	102½	+ ½
7	Ths I&S W 7s	102	102	102	— —
5	Ttz Leon 7½s	101	101½	101	— —

Total sales bonds, $2,341,000

Total sales stocks, 579,700 shares

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9, '32	Week Nov. 11, '31	Per cent.
Boston	$138,132	$242,797	—24.2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	—19.9
Pittsburgh	63,046	88,170	—28.5
Buffalo	18,300	33,400	—45.2
Chicago	152,500	230,700	—33.9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,400	42,216	—23.0
St. Louis	44,200	65,300	—32.0
Kansas City	50,556	68,148	—25.3
Omaha	18,920	25,493	—25.4
Minneapolis	42,721	48,519	—11.6
Richmond	25,489	29,136	—12.8
Atlanta	24,400	26,300	— 7.9
Louisville	18,095	20,468	—11.1
New Orleans	26,395	42,974	—38.6
Dallas	25,674	28,796	—10.9
San Francisco	70,909	93,000	—23.8
Portland	14,740	23,112	—36.0
Seattle	15,763	20,405	—22.6
Total	$1,190,768	$1,605,736	—25.9
New York	2,205,662	3,810,446	—42.1
Total all	$3,395,769	$5,419,202	—37.3

DOMESTIC BONDS

Sales (000 omitted).		High	Low	Last	chge. Net
1	Alum 7s '33	106	106	106	— —
37	Am G&El 6s	100½	100	100½	+ ⅛
21	Am P&L 6s	100	99¾	99¾	— —
2	Am Roll M 6s	103	103	103	— —
20	Am Seating 6s	99½	99½	99½	— —
6	Am W Wks 6s	97⅞	97¼	97¼	— —
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	Asso G&El 6s	102	101⅞	101⅝	— ¼
18	Asso S H 6½s	97½	97½	97½	— —
5	Atl Frt Inc 8s	19	19	19	— —
3	Beaver Bd 8s	99	93¼	98¼	— ½
5	Bell T Can 5s	100¼	100¼	100¼	— ¼
1	Buff Gen El 5s	102	102	102	— —
1	C NR Equip 7s	111¼	111¼	111¼	+ ¼
25	Car Pr&Lt 5s	99	99	99	— —
29	Cities Svc 6s	93⅛	93⅛	93⅛	+ ⅛
1	do 7s D	112	112	112	+ ⅛
2	Cs G B 5½s E	106⅜	106⅜	106⅜	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	— —
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	— —
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	— —
1	El Refrig 6s	103½	103½	103½	— —
6	Fisk Rub 5½s	97½	97½	97½	— —
10	Fla P & L 5s n	93½	93½	93½	— —
2	Galena S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	— —
145	do 6s	99½	99½	96½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gtr T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	— —
1	Ind Limstn 6s	99	99	99	— —
5	Ind Pow 6s	97½	97½	97½	— —
5	Int Gr Nor 5s	95	95	95	+ ½
10	Int N G 6s w i	118	117	117	— 1
16	Kev T Ph 5½s	89	88½	89	— —
3	Leh Pr Sec 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gas 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	— —
8	Natl P & L 6s	98½	98½	98½	— ½
1	New Cal El 5s	94½	94½	94	— —
15	Nov C Cop 5s	94½	94½	94½	— —
23	N O T M 5s	100½	100½	100½	— ½
6	N S P cv 6½s	111	111	111	— ½
5	O N G 6½s w i	99	99	99	— —
4	Ohio R Ed 5s	95½	95½	95½	— —
10	Otis Steel 6s	94½	94	94½	— —
4	Pn Am Pet 6s	102	102	102	— —
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	— ½
2	do 5s D	98½	98½	98½	— 3½
17	Phil E P 5½s	102½	102½	102½	— —
1	Phil E 5½s, 47	107	107	107	— ½
26	P S N J 5½s	99	98½	99	— ½
13	Pure Oil 6½s	104	104	104	— —
2	Schlte R E 6s	95½	95½	95½	— ½
2	Servel Corp 6s	102½	102½	102½	— ½
1	Shawsheen 7s	100	100	100	— —
36	S P&L 6s ww	94½	94½	94½	— —
58	Swest G&E 5s	68½	68	68	— 1
11	Swest N Gas 6s	16	16	16	+ ¼
67	Swift & Co 5s	82	82	82	— —
10	Ten Cop & Ch 6s	100¼	100	100	+ 2

5 Point Body. Size of Figures, .0415

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, MElrose 5-1011

BOOKKEEPER, full charge stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243

BOOKKEEPER-STENOGRAPHER 10 yrs., experience, charge office, efficient, worth interview. EDgecombe 4-6134

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER — 6 yrs., complete charge, responsible. $20. Larkspur Agency, COrtlandt 7-3973

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections balances. Fenwick Agency, COrtlandt 7-3927

CASHIER, experienced, young lady, attractive, typist, stenography 2,013A Jerome Ave TRemont 2-4137

DENTAL assistant, 20, willing to learn, typewriting, stenography. 117 Times Washington Heights

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Ave.

SECRETARY, bookkeeping knowledge, college graduate, 3½ years' experience, reliable. Phone UNiversity 4-5739.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants

In pursuance of a judgment of foreclosure and sale duly made and entered in the above-entitled action and bearing date of the 15th day of October, 1932, I, the undersigned the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5 Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references, desires position, preferably Florida. H 74 Times

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, VAnderbilt 3-3896.

SECRETARY-STENOGRAPHER thoroughly capable, relieve executive details, exceptional qualifications Perkins, TRafalgar 7-6400.

SECRETARY, stenographer, assistant, medical experience hospital, office; excellent record 10 years; live in if necessary H 64 Times

SECRETARY-STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, AShland 4-7201

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, PLaza 3-2858.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone. PLaza 3-7715.

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment, moderate salary. Evelyn Lave, MUrray Hill 2-9190.

STENOGRAPHER, accurate typist, good at details, pleasing personality, moderate salary. Theresa Sunday, MUrray Hill 2-9190

STENOGRAPHER, efficient, rapid typist initiative, personality, nice appearance; moderate salary. Anna Nesday, Eldon School, MUrray Hill 2-9190.

STENOGRAPHER general office assistant, high school graduate, Christian, reference, BEekman 3-1365

STENOGRAPHER-TYPIST, assistant bookkeeper, experienced, moderate salary; pleasing personality. BEachview 2-7254

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton brown, male, skin disease no hair hindlegs Reward Goucher 324 West 72d

WATCH, lady's marcasite pendant initials T N, lost Saturday afternoon between 64th Stonwav Hall or taxi; reward BUtterfield 8-9021

$100 REWARD

Wrist watch, diamond and platinum Lilliputian Lost September 23 between Park av and 34th st and Fifth av shopping district or in theatrical district; possibly in taxi. Return to J. N. Lennert, 138 Johnst BEekman 3-3572

5 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

8½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines,

7 Point Body

TRADE LINOTYPE MARK

6 POINT TEXTYPE *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use:

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without

6 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why

6 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with

8 Point Body

TRADE LINOTYPE MARK

7½ POINT IONIC No. 5 *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was an artist (i.e., a

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use; by a person, moreover, who was an artist (i.e., a

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines,

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished

TRADE LINOTYPE MARK

6 POINT IONIC No. 5 *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strengt . And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when print-

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters

6 Point Body

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	
37	Am G&El 6s	100 1/2	100	100 1/2	+ 1/4
21	Am P&L 6s	100	99 3/4	99 3/4	
2	Am Roll M 6s	103	103	103	
20	Am Seating 6s	99 1/2	99 1/2	99 1/2	
6	Am W Wks 6s	97 7/8	97 3/4	97 3/4	
3	Ana Cop 6s	103	102 7/8	102 7/8	- 1/8
10	Appala Pr 5s	94 7/8	94 7/8	94 7/8	+ 1/8
16	Asso G&El 6s	102	101 5/8	101 5/8	+ 1/4
18	Asso S H 6 1/2s	97 1/2	97 1/2	97 1/2	
5	Atl Frt Inc 8s	19	19	19	
9	Beaver Bd 8s	99	98 1/4	98 1/4	- 1/2
5	Bell T Can 5s	100 1/4	100 1/4	100 1/4	
1	Buff Gen El 5s	102	102	102	
1	C NR Equip 7s	111 3/4	111 3/4	111 3/4	+ 1/4
25	Car Pr&Lt 5s	99	99	99	
29	Cities Svc 6s	93 3/8	93 1/8	93 3/8	+ 1/4
1	do 7s D	112	112	112	+ 1/8
2	C G B 5 1/2s E	106 5/8	106 5/8	106 5/8	+ 3/8
1	Cons Tex 8s	84	84	84	+ 3/8
6	Cont Cor 6s	98 1/2	98 1/2	98 1/2	+ 1/2
1	Cub Tel 7s	110 1/2	110 1/2	110 1/2	
6	Cudahy 5s	96 1/2	96 1/2	96 1/2	- 1/2
6	Det C Gas 6s	107 1/2	107 1/2	107 1/2	
10	Duk P P 6s	102 1/2	102 1/2	102 1/2	
1	E Ter 6s	100 1/2	100 1/2	100 1/2	
1	El Refrig 6s	103 1/2	103 1/2	103 1/2	
6	Fisk Rub 5 1/2s	97 1/2	97 1/2	97 1/2	
10	Fla P & L 5s n	93 1/2	93 1/2	93 1/2	
2	Galena S O 7s	91	90	90	- 1
110	Gat Pow 5s	94	93 1/2	94	
145	do 6s	99 1/2	99 1/2	98 1/2	- 1/2
1	Gen Pet 6s	101 1/2	101 1/2	101 1/2	
1	Gyr T&R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/4
3	Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1	Gulf Oil 5s	105	105	105	- 1/4
26	Ind Oil 6 1/2s	99	99	99	
1	Ind Lmstn 6s	99	99	99	
5	Ind Pow 6s	97 1/2	97 1/2	97 1/2	
5	Int Gr Nor 1s	91	95	95	- 1/2
10	Int N G 6s w i	118	117	117	- 1
16	Key T Ph 5 1/2s	89	88 1/2	89	
3	Leh Pr Sec 6s	94	93 1/2	93 1/2	+ 1/2
57	Loews Inc 6s	99 1/2	99	99	- 1/2
9	Mass Gas 5 1/2s	102 1/2	102 1/2	102 1/2	+ 1/2
10	Missri Pac 5s	100 1/2	100 1/2	100 1/2	
8	Natl P & L 6s	98 1/2	98 1/2	98 1/2	- 1/2
1	Nev Cal El 6s	94 1/2	94 1/2	94 1/2	
18	Nev C Cop 5s	94 1/2	94 1/2	94 1/2	
23	N O T M 5s	100 1/2	100 1/2	100 1/2	- 1/2
6	N S P cv 6 1/2s	111	11	111	- 1/2
5	O N G 6 1/2s w i	99	99	99	
4	Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	
10	Otis Steel 6s	94 1/2	94	94 1/2	
4	Pn Am Pet 6s	102	102	102	
73	Penn O Ed 6s	116 1/2	114 1/2	116	+ 2
3	P P & L 5s	98 1/2	98 1/2	98 1/2	+ 1/2
2	do 5s D	98 1/2	98 1/2	98 1/2	- 3 1/2
17	Phl E P 5 1/2s	102 1/2	102 1/2	102 1/2	
1	Phl E 5 1/2s '47	107	107	107	
26	P S N J 5 1/2s	99	98 1/2	99	- 1/2
13	Pure Oil 6 1/2s	104	104	104	
2	Schlitz B E 6s	95 1/2	95 1/2	95 1/2	- 1/2
2	Servel Corp 6s	102 1/2	102 1/2	102 1/2	- 1/2
1	Shawmeen 7s	100	100	100	
36	S P&L 6s ww	94 1/2	94 1/2	94 1/2	
58	Sweet G&2 5s	68 1/2	68	68	- 1
11	Sweet N Gas 6s	16	16	16	+ 1/4

Set 14 Lines to the Inch (Short Descenders)
Size of Figures .046

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	
37	Am G&El 6s	100 1/2	100	100 1/2	+ 1/4
21	Am P&L 6s	100	99 3/4	99 3/4	
2	Am Rll M 6s	103	103	103	
20	Am Seatg 6s	99 1/2	99 1/2	99 1/2	
6	Am W Wk 6s	97 7/8	97 3/4	97 3/4	
3	Ana Cop 6s	103	102 7/8	102 7/8	- 1/8
10	Appala Pr 5s	94 7/8	94 7/8	94 7/8	- 1/8
16	As G&El 6s	102	101 5/8	101 5/8	- 1/4
18	As S H 6 1/2s	97 1/2	97 1/2	97 1/2	
5	Atl Fr Inc 8s	19	19	19	
9	Beavr Bd 8s	99	98 1/4	98 1/4	- 1/2
5	Bell T Cn 5s	100 1/4	100 1/4	100 1/4	- 1/4
1	Buff G El 5s	102	102	102	
1	C NR Eqp 7s	111 3/4	111 3/4	111 3/4	- 1/4
25	Car Pr&Lt 5s	99	99	99	
29	Cities Svc 6s	93 3/8	93 1/8	93 3/8	- 1/4
1	do 7s D	112	112	112	+ 1/8
2	C G B 5 1/2s E	106 5/8	106 5/8	106 5/8	- 3/8
1	Cons Tex 8s	84	84	84	+ 3/8
6	Cont Cor 6s	98 1/2	98 1/2	98 1/2	- 1/2
1	Cub Tel 7s	110 1/2	110 1/2	110 1/2	
6	Cudahy 5s	96 1/2	96 1/2	96 1/2	- 1/2
6	Det C Gas 6s	107 1/2	107 1/2	107 1/2	
10	Duk P P 6s	102 1/2	102 1/2	102 1/2	
1	E Ter 6s	100 1/2	100 1/2	100 1/2	
1	El Refrig 6s	103 1/2	103 1/2	103 1/2	
6	Fisk Rb 5 1/2s	97 1/2	97 1/2	97 1/2	
10	Fl P&L 5s n	93 1/2	93 1/2	93 1/2	
2	Galna S O 7s	91	90	90	- 1
110	Gat Pow 5s	94	93 1/2	94	
145	do 6s	99 1/2	99 1/2	98 1/2	- 1/2
1	Gen Pet 6s	101 1/2	101 1/2	101 1/2	
1	Gv T&R 5 1/2s	96 1/2	96 1/2	96 1/2	+ 1/4
3	Gr Tr 6 1/2s	109 1/2	108 1/2	109 1/2	+ 1/4
1	Gulf Oil 5s	105	105	105	- 1/4
26	Ind Oil 6 1/2s	99	99	99	
1	Ind Lmstn 6s	99	99	99	
5	Ind Pow 6s	97 1/2	97 1/2	97 1/2	
5	In Gr Nor 5s	95	95	95	- 1/2
10	In N G 6s w i	118	117	117	1
16	Key T P 5 1/2s	89	88 1/2	89	
3	Leh Pr Sc 6s	94	93 1/2	93 1/2	- 1/2
57	Loews Inc 6s	99 1/2	99	99	- 1/2
9	Mass Gs 5 1/2s	102 1/2	102 1/2	102 1/2	- 1/2
10	Missri Pac 5s	100 1/2	100 1/2	100 1/2	
8	Natl P&L 6s	98 1/2	98 1/2	98 1/2	- 1/2
1	Nev Cal E 5s	94 1/2	94 1/2	94 1/2	
18	Nev C Cop 5s	94 1/2	94 1/2	94 1/2	
23	N O T M 5s	100 1/2	100 1/2	100 1/2	- 1/2
6	N S P c 6 1/2s	111	11	111	- 1/2
5	O N 6 1/2s w i	99	99	99	
4	Ohio R Ed 5s	95 1/2	95 1/2	95 1/2	
10	Otis Steel 6s	94 1/2	94	94 1/2	
4	Pn Am Pt 6s	102	102	102	
73	Penn O Ed 6s	116 1/2	114 1/2	116	+ 2
3	P P & L 5s	98 1/2	98 1/2	98 1/2	- 1/2
2	do 5s D	98 1/2	98 1/2	98 1/2	- 3 1/2
17	Phl E P 5 1/2s	102 1/2	102 1/2	102 1/2	
1	Phl E 5 1/2s 47	107	107	107	+ 1/2
26	P S N J 5 1/2s	99	98 1/2	99	+ 1/2
13	Pure Oil 6 1/2s	103	104	104	

5½ Point Body (Regular Descenders
Size of Figures .050

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown

BOOKKEEPER-STENOGRAPHER, 6 yrs., complete charge, responsible, $20 Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances. Penwick Agency, COrtlandt 7-3927.

CASHIER, experienced young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard. Elliott-Fisher bookkeepers Phone Central, BRyant 9-9287, operators school.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E LAINE, Auctioneer, the premises direct by said judgment to be sold and therein de-

Set 14 Lines to the Inch (Short Descenders)
Size of Figures .046

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown

BOOKKEEPER-STENOGRAPHER — 6 yrs., complete charge, responsible, $20 Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances Penwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography, 2,013A Jerome Ave. TRemont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard. Elliott-Fisher bookkeepers Phone Central, BRyant 9-9287, operators school

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M TURNER, also known as KATHRYN M TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York

5½ Point Body (Regular Descenders
Size of Figures .050

TRADE LINOTYPE MARK

5 POINT IONIC No. 5 *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

FOREIGN BONDS

Sales (000 omitted)	High	Low	Last	Net chge.
22 Agri Mtg Bk 7s '46	23½	23½	23½	— 2
21 Agri Mtg Bk 7s '47	23⅜	23¼	23¼	— ⅛
10 And N Crp 6s	171	171	172	+ 26
7 do 6s w w	99½	99	99½	— ½
7 Ant R Col 7s B	92	92	92	+ ½
27 Buen Air 7½s	27	27	27	- - ⅛
11 Bur & Wain 6s	95	94	95	
2 City Oslo 5½s	96½	96½	96½	
29 Com Pr Bk 5½s	35	34⅝	34⅝	+ ⅝
22 Cons M Bdn 7s	95½	95½	95½	— ½
55 Cuba Tel 7½s, '41	56	56	56	+ 1
1 Dn C Mn 5½s	97	97	97	
5 Eurp Mtg 7½s	98	98	98	— ½
9 Fiat 7s	93½	93	93½	
26 Fr S Bv 6½s	93½	93½	93½	
22 Ger C Mun 7s	98	97½	97½	+ ½
22 Gt C&E 6½s	88	87½	88	+ ½
8 Hn Ld In 7½s	98½	98	98½	- -
5 Hsedr Stl 7s	98	97½	97½	— ½
125 Itl P U C I 7s	91	90½	90½	- -
7 King Den 5½s	100½	100	100½	— ½
1 Kng Nth 6s, '72	100½	100½	100½	- - -
2 Mans M & S 7s	99½	99½	99½	- - ½
5 Med Col 8s	102½	102½	102½	— 1½
5 Prov B A 7½s	97½	97½	97½	— ½
7 do 7s, '36	96½	96½	96½	— ½
21 do 7s, '52	94½	93	93½	½
6 Rep Peru 7½s	100½	100½	100½	
13 Rm C Ch 6½s	92½	92	92	- - -
10 Russian 6½s	15½	15½	15½	— ½
1 do 5s	15½	15½	15½	— ½
83 Saar Basin 7s, '35	91	91	91	+ 1
3 Saud F Ld 5s	96	96	96	
12 Sxn P W 6½s	92½	92½	92½	— ½
4 Sxn S Mtg 7s	98	98½	98½	— ½
3 S & H 7½s, '28	100½	100½	100½	— ½
21 do 7s, '35	102½	102½	102½	+ ½
7 Thy I&S W 7s	102	102	102	
5 Ttz Leon 7½s	101	101½	101	

Total sales bonds, $2,341,000.
Total sales stocks, 579,700 shares

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9 '32	Week Nov. 11 '31	Per cent.
Boston	$188,132	$242,797	—24.2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	19 9
Pittsburgh	63,046	88,170	28 5
Buffalo	18,300	33,400	—45.2
Chicago	152,500	230,700	—33.9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,490	42,216	—23.0
St. Louis	44,800	65,800	—32 0
Kansas City	50,896	68,148	—25.3
Omaha	18,020	25,893	—31.4
Minneapolis	42,781	48,519	—11.8
Richmond	25,480	29,136	—12.8
Atlanta	24,400	26,500	— 7.9
Louisville	18,095	20,468	—11.1
New Orleans	26,395	42,974	—38.6
Dallas	25,674	28,796	—10 9
San Francisco	70,900	93,000	—23.8
Portland	14,790	23,112	—36.0
Seattle	15,793	20,405	—22.6
Total	$1,190,768	$1,608,756	—25.9
New York	2,205,001	3,810,446	—42.1
Total all	$3,395,769	$5,419,202	—37.3

DOMESTIC BONDS

Sales (000 omitted)	High	Low	Last	Net chge.
1 Alum 7s, '33	106	106	106	
37 Am G&El 6s	100½	100	100½	+ ¼
21 Am P&L 6s	100	99¼	99¼	
2 Am Roll M 6s	103	103	103	
20 Am Seating 6s	99½	99½	99½	
6 Am W Wks 6s	97⅞	97¼	97¼	
3 Ana Cop 6s	103	102⅞	102⅞	— ⅛
10 Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16 Asso G&El 6s	102	101⅞	101⅞	- ¼
18 Asso S H 6½s	97½	97½	97½	
5 Atl Frt Inc 8s	19	19	19	
9 Beaver Bd 8s	99	98¼	98¼	½
5 Bell T Can 5s	100¼	100¼	100¼	¼
1 Buff Gen El 5s	102	102	102	
1 C NR Equip 7s	111¼	111¼	111¼	- ¼
25 Car Pr&Lt 5s	99	99	99	
29 Cities Svc 6s	93⅛	93⅛	93⅛	- ¼
1 do 7s D	112	112	112	+ ⅛
2 Cs G B 5½s E	106⅝	106⅝	106⅝	+ ⅜
1 Cons Tex 8s	84	84	84	+ ⅜
6 Cont Cor 6s	98½	98¼	98½	+ ½
1 Cub Tel 7s	110½	110½	110½	
6 Cudahy 5s	96½	96½	96½	+ ½
6 Det C Gas 6s	107½	107½	107½	
10 Duk P P 6s	102½	102½	102½	— ½
1 E Ter 6s	100½	100½	100½	
1 El Refrig 6s	103½	103½	103½	- -
6 Fisk Rub 5½s	97½	97½	97½	
10 Fla P & L 5s n	93½	93½	93½	
2 Galena S O 7s	91	90	90	1
110 Gat Pow 5s	94	93½	94	- -
145 do 6s	99½	99¼	98½	— ½
1 Gen Pet 6s	101½	101½	101½	— ½
1 Gyr T&R 5½s	96½	96½	96½	- ¼
3 Gr Tr 6½s	109½	108½	109½	- ¼
1 Gulf Oil 5s	105	105	105	¼
26 Ind Oil 6½s	99	99	99	
1 Ind Limstn 6s	99	99	99	
5 Ind Pow 6s	97½	97½	97½	
5 Int Gr Nor 5s	95	95	95	+ ½
10 Int N G 6s w 1	118	117	117	— 1
16 Key T Ph 5½s	89	88½	89	
3 Leh Pr Sec 6s	94	93½	93½	+ ½
57 Loews Inc 6s	99½	99	99	- ½
9 Mass Gas 5½s	102½	102½	102½	+ ½
10 Missri Pac 5s	100½	100½	100½	- - -
8 Natl P & L 6s	98½	98½	98½	½
1 Nev Cal El 5s	94½	94½	94½	
18 Nev C Cop 5s	94½	94½	94½	
23 N O T M 5s	100½	100½	100½	— ½
6 N S P cv 6½s	111	111	111	— ½
5 O N G 6½s w 1	99	99	99	
4 Ohio R Ed 5s	95½	95½	95½	
10 Otis Steel 6s	94½	94	94½	
4 Pn Am Pet 6s	102	102	102	
73 Penn O Ed 6s	116½	114½	116	+ 2
3 P P & L 5s	98½	98½	98½	+ ½
2 do 5s D	98½	98½	98½	— 3½
17 Phil E P 5½s	102½	102½	102½	
1 Phil E 5½s, '47	107	107	107	+ ½
26 P S N J 5½s	99	98½	99	+ ½
13 Pure Oil 6½s	104	104	104	
2 Schlte R E 6s	95½	95½	95½	— ½
2 Servel Corp 6s	102½	102½	102½	+ ½
1 Shawsheen 7s	100	100	100	
36 S P&L 6s ww	94½	94½	94½	
58 Swest G&E 5s	68½	68	68	— 1
11 Swest N Gas 6s	16	16	16	+ ¼
67 Swift & Co 5s	82	82	82	
10 Ten Cop & Ch 6s	100¼	100	100	+ 2
39 Ten El Pow 6s	88	85⅝	88	+ 3

5 Point Body. Size of Figures, .0415

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard Southern Agency. MElrose 5-1011

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references OLinville 5-3243

BOOKKEEPER-STENOGRAPHER, 10 yrs ' experience, charge office, efficient; worth interview. EDgecombe 4-6134

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER—6 yrs complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary Bender, 4,582 Park Ave

SECRETARY, bookkeeping knowledge, college graduate, 3½ years' experience, reliable. Phone UNiversity 4-5739

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK—GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5 Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary Tel Warren School, VAnderbilt 3-3896

SECRETARY-STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400

SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.

SECRETARY - STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references N 299 Times

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, AShland 4-7201.

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary Center School PLaza 3-2858.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone PLaza 3-7715.

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary Evelyn Laye, MUrray Hill 2-9190

STENOGRAPHER, accurate typist, good at details; pleasing personality; modest salary. Theresa Sunday, MUrray Hill 2-9190.

STENOGRAPHER, efficient, rapid typist, initiative, personality, nice appearance; moderate salary. Anna Nesdall, Eldon School, MUrray Hill 2-9190

STENOGRAPHER, rapid, accurate typist, business-like, initiative, cheerful; modest salary. Margaret London, Eldon School, MUrray Hill 2-9190

STENOGRAPHER, rapid dictation, accurate typist; efficient, able worker, neat; reasonable salary Celia Snow, Eldon School, MUrray Hill 2-9190.

STENOGRAPHER, knows bookkeeping, accurate, rapid typist, efficient, cheerful, adaptable, reasonable salary. Audrey Linbrook, Eldon School, MUrray Hill 2-9190

STENOGRAPHER, general office assistant, high school graduate, Christian, reference BEekman 3-1865.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward. Goucher, 524 West 72d.

WATCH, lady's marcasite, pendant, initials T. N; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUtterfield 8-9021.

$100 REWARD

Wrist watch, diamond and platinum, Lilliputian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, or in theatrical district, possibly in taxi. Return to J. N. Lennert, 138 John st. BEekman 3-3572.

5 Point Body

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	——
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	——
2	Am Rll M 6s	103	103	103	——
20	Am Seatg 6s	99½	99½	99½	——
6	Am W Wk 6s	97⅞	97¾	97¾	——
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	As G&El 6s	102	101⅝	101⅝	— ¼
18	As S H 6½s	97½	97½	97½	-
5	Atl Fr Inc 8s	19	19	19	-
9	Beavr Bd 8s	99	98¼	98¼	— ½
5	Bell T Cn 5s	100¼	100¼	100¼	— ¼
1	Buff G El 5s	102	102	102	——
1	C NR Eqp 7s	111¾	111¾	111¾	+ ¼
25	Car Pr&Lt 5s	99	99	99	-
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	C G B 5½ Es	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	——
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	——
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	——
1	El Refrig 6s	103½	103½	103½	——
6	Fisk Rb 5½s	97½	97½	97½	——
10	Fl P&L 5s n	93½	93½	93½	——
2	Galna S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	——
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gy T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	+ ¼
26	Ind Oil 6½s	99	99	99	——
1	Ind Lmstn 6s	99	99	99	——
5	Ind Pow 6s	97½	97½	97½	——
5	In Gr Nor 5s	95	95	95	- ½
10	In N G 6s w i	118	117	117	— 1
16	Key T P 5½s	89	88½	89	——
3	Leh Pr Sc 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gs 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	-
8	Natl P&L 6s	98½	98½	98½	— ½
1	Nev Cal E 5s	94½	94½	94½	——
18	Nev C Cop 5s	94½	94½	94½	-
23	N O T M 5s	100½	100½	100½	— ½
6	N S P c 6½s	111	11	111	— ½
5	O N 6½s w i	99	99	99	——
4	Ohio R Ed 5s	95½	95½	95½	——
10	Otis Steel 6s	94½	94	94½	——
4	Pn Am Pt 6s	102	102	102	——
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phl E P 5½s	102½	102½	102½	-
1	Phl E 5½s 47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	——
2	Schlte R E 6s	95½	95½	95½	— ½
2	Servl Corp 6s	102½	102½	102½	+ ½
1	Shawshn 7s	100	100	100	-
36	S P&L 6s ww	94½	94½	94½	-
58	Swst G&E 5s	68½	68	68	- 1
11	Swst N Gs 6s	16	16	16	+ ¼
67	Swift&Co 5s	82	82	82	-
10	Ten Cop & 6s	100¼	100	100	- ¾
39	Ten El Pow 6	88	85⅜	88	- 3

5 Point Body. Size of Figures, 050.

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	——
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	——
2	Am Rll M 6s	103	103	103	——
20	Am Seatg 6s	99½	99½	99½	——
6	Am W Wk 6s	97⅞	97¾	97¾	——
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	As G&El 6s	102	101⅝	101⅝	— ¼
18	As S H 6½s	97½	97½	97½	——
5	Atl Fr Inc 8s	19	19	19	——
9	Beavr Bd 8s	99	98¼	98¼	——
5	Bell T Cn 5s	100¼	100¼	100¼	——
1	Buff G El 5s	102	102	102	——
1	C NR Eqp 7s	111¾	111¾	111¾	+ ¼
25	Car Pr&Lt 5s	99	99	99	-
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	C G B 5½ Es	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	——
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	——
10	Duk P P 6s	102½	102½	102½	——
1	E Ter 6s	100½	100½	100½	——
1	El Refrig 6s	103½	103½	103½	——
6	Fisk Rb 5½s	97½	97½	97½	——
10	Fl P&L 5s n	93½	93½	93½	——
2	Galna S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	——
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gy T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	+ ¼
26	Ind Oil 6½s	99	99	99	——
1	Ind Lmstn 6s	99	99	99	——
5	Ind Pow 6s	97½	97½	97½	——
5	In Gr Nor 5s	95	95	95	- ½
10	In N G 6s w i	118	117	117	— 1
16	Key T P 5½s	89	88½	89	——
3	Leh Pr Sc 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gs 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	-
8	Natl P&L 6s	98½	98½	98½	— ½
1	Nev Cal E 5s	94½	94½	94½	——
18	Nev C Cop 5s	94½	94½	94½	-
23	N O T M 5s	100½	100½	100½	— ½
6	N S P c 6½s	111	11	111	— ½
5	O N 6½s w i	99	99	99	——
4	Ohio R Ed 5s	95½	95½	95½	——
10	Otis Steel 6s	94½	94	94½	——
4	Pn Am Pt 6s	102	102	102	——
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phl E P 5½s	102½	102½	102½	-
1	Phl E 5½s 47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	——
2	Schlte R E 6s	95½	95½	95½	— ½
2	Servl Corp 6s	102½	102½	102½	+ ½

5½ Point Body. Size of Figures, 050.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.

BOOKKEEPER-STENOGRAPHER — 6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times.

BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2 013A Jerome Ave. TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4.582 Park Ave.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5 Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency, MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER-SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, complete charge of office, alert. A 779 Times Downtown.

BOOKKEEPER-STENOGRAPHER — 6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience, full charge, credits, collections, B 269 Times.

BOOKKEEPER-STENOGRAPHER, complete charge, credits, collections, balances, Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography, 2 013A Jerome Ave, TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography, 117 Times Washington Heights.

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary, Bender, 4.582 Park Ave.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York

5½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-

8½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design. Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

6 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

6½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain where-

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it:

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine be-

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover,

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own

6 Point Body

TRADE LINOTYPE MARK

5½ POINT OPTICON *with* BOLD FACE No. 2

TRADE LINOTYPE MARK

FOREIGN BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
34	Abitib P & P.	68¼	65¼	67⅜	+ ¼
6	Adri El 7s 5	80½	79½	79½	— ½
22	Agri Mfg Bk	23½	23½	23½	2
10	And N Crp 6	171	171	172	+ 26
7	do 6s w w	99½	99	99½	— ½
7	Ant R Col 7s	92	92	92	+ ½
27	Buen Air 7s	27	27	27	— ⅛
11	Bur & Wa 6s	95	94	95	——
2	Cty Oslo 5½s	96½	96½	96½	——
29	Cm Pr Bk 5s	35	34⅝	34⅝	+ ⅝
22	Con M Bd 7s	95½	95½	95½	— ½
55	Cuba Tl 7½s	56	56	56	+ 1
1	Dn C M 5½s	97	97	97	— ½
5	Eup Mg 7½s	98	98	98	——
9	Fiat 7s	93½	93	93½	——
26	Fr S By 6½s	93½	93½	93½	——
22	Ger C Mn 7s	98	97½	97½	+ ½
22	Gt C&E 6½s	88	87½	88	+ ½
8	Hn Ld In 7s	98½	98	98½	——
5	Ilsedr Stl 7s	98	97½	97½	— ½
125	Itl P U C I 7s	91	90½	90½	——
7	King Den 5s	100½	100	100½	— ½
1	Kng Nth 6s	100½	100½	100½	——
2	Man M&S 7s	99½	99½	99½	— ½
5	Med Col 8s	102½	102½	102½	— 1½
5	Prov B A 7s	97½	97½	97½	— ½
7	do 7s, '36	96½	96½	96½	— ½
21	do 7s, '52	94½	93	93½	— ½
6	Rep Peru 7s	100½	100½	100½	——
13	Rm C Ch 6s	92½	92	92	——
10	Russian 6½s	15½	15½	15½	— ½
1	do 5s	15½	15½	15½	— ½
83	Saar Basn 7s	91	91	91	+ 1

Total sales bonds, $2,341,000.
Total sales stocks, 579,700 shares.

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9, '32	Week Nov. 11, '31	Per cent.
Boston	$188,132	$242,797	— 24.2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	—19.9
Pittsburgh	63,046	88,170	—28.5
Buffalo	18,300	33,400	- 45.2
Chicago	152,500	230,700	—33.9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,490	42,216	—23.0
St. Louis	44,800	65,800	—32.0
Kansas City	50,896	68,148	- 25.3
Omaha	18,020	25,893	- 31.4
Minneapolis	42,781	48,519	- 11.8
Richmond	25,480	29,136	- -12.8
Atlanta	24,400	26,500	— 7.9
Louisville	18,095	20,468	—11.1
New Orleans	26,395	42,974	—38.6
Dallas	25,674	28,796	—10.9
San Francisco	70,900	93,000	—23.8
Portland	14,790	23,112	—36.0
Seattle	15,793	20,405	—22.6
Total	$1,190,768	$1,608,756	—25.9
New York	2,205,001	3,810,446	—42.1
Total all	$3,395,769	$5,419,202	—37.3

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	——
37	Am G&El 6s	100½	100	100½	— ¼
21	Am P&L 6s	100	99¾	99¾	——
2	Am Rll M 6s	103	103	103	——
20	Am Seatg 6s	99½	99½	99½	——
6	Am W W 6s	97⅞	97¾	97¾	——
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	As G&El 6s	102	101⅝	101⅝	— ¼
18	As S H 6½s	97½	97½	97½	——
5	Atl Fr Inc 8s	19	19	19	——
9	Beavr Bd 8s	99	98¼	98¼	— ½
5	Bell T Cn 5s	100¼	100¼	100¼	— ¼
1	Buff G El 5s	102	102	102	——
1	C NR Eqp 7s	111¾	111¾	111¾	+ ¼
25	Car P&Lt 5s	99	99	99	——
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	C G B 5½s E	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tx 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	——
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	——
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	——
1	El Refrig 6s	103½	103½	103½	——
6	Fisk Rb 5½s	97½	97½	97½	——
10	Fl P&L 5s n	93½	93½	93½	——
2	Galna S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	——
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gy T&R 5½	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	——
1	Ind Lmst 6s	99	99	99	——
5	Ind Pow 6s	97½	97½	97½	——
5	In Gr Nor 5s	95	95	95	+ ½
10	In N G 6s w i	118	117	117	— 1
16	Ky T P 5½s	89	88½	89	——
3	Leh Pr Sc 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gs 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	——
8	Nat P&L 6s	98½	98½	98½	— ½
1	Nev Cal E 5s	94½	94½	94½	——
18	Nev C Cop 5s	94½	94½	94½	——
23	N O T M 5s	100½	100½	100½	— ½
6	N S P cv 6½s	111	111	111	— ½
5	O N 6½s w	99	99	99	——
4	Ohio R Ed 5s	95½	95½	95½	——
10	Otis Stl 6s	94½	94	94½	——
4	Pn Am Pt 6s	102	102	102	——
73	Pen O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phl E P 5½s	102½	102½	102½	——
1	Phl E 5s 47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Ol 6½s	104	104	104	——
2	Schte R E 6s	95½	95½	95½	— ½
2	Servl Cor 6s	102½	102½	102½	+ ½

5½ Point Body. Size of Figures, .0484

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER - SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography. 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5½ Point Body

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Ave.

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School. VAnderbilt 3-3896.

SECRETARY - STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6400.

SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.

SECRETARY - STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times.

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute. AShland 4-7201.

SECRETARY, bookkeeping knowledge, college graduate, 3½ years' experience, reliable. Phone UNiversity 4-5739.

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, PLaza 3-2858.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone. PLaza 3-7715.

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, MUrray Hill 2-9190.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward. Goucher, 524 West 72d.

WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUtterfield 8-9021.

$100 REWARD

Wrist watch, diamond and platinum, Liliputian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, or in theatrical district, possibly in taxi. Return to J. N. Lennert, 138 John st. BEekman 3-3572.

5½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to ex-

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pacemakers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

10 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes

9 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories

8½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the propo-

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters.

7½ Point Body
Will cast on 7 point body with short descenders

TRADE LINOTYPE MARK

6 POINT PARAGON *with* PARAGON BOLD

TRADE LINOTYPE MARK

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in

8 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was

7½ Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when print-

7 Point Body

ALL WELL DESIGNED TYPES ARE ENTIRELY PRACTICAL AND ALWAYS EASY TO READ

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes?

Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has.

Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak: no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art.

The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read.

What Are Fine Types?

That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer.

Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way, by a tool in the hands of a person expert in its use: by a person, moreover, who was an artist (i.e., a person equipped to make sound judgments about lines, curves, proportions, etc.).

The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added

6 Point Body

FOREIGN BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
34	Abitib P & P.	68¼	65¼	67¾	+ ¼
6	Adri El 7s 5..	80½	79½	79½	— ½
22	Agri Mfg Bk.	23½	23½	23½	— 2
10	And N Crp 6.	171	171	172	+ 26
7	do 6s w w	99½	99	99½	— ½
7	Ant R Col 7s.	92	92	92	+ ½
27	Buen Air 7s	27	27	27	— ⅛
11	Bur & Wa 6s	95	94	95	——
2	Cty Oslo 5½s	96½	96½	96½	——
29	Cm Pr Bk 5s	35	34⅝	34⅝	+ ⅝
22	Con M Bd 7s	95½	95½	95½	— ½
55	Cuba Tl 7½s	56	56	56	+ 1
1	Dn C M 5½s	97	97	97	— ½
5	Eup Mg 7½s	98	98	98	——
9	Fiat 7s	93½	93	93½	- - -
26	Fr S By 6½s	93½	93½	93½	——
22	Ger C Mn 7s	98	97½	97½	+ ½
22	Gt C&E 6½s	88	87½	88	- ½
8	Hn Ld In 7s	98½	98	98½	— -
5	Ilsedr Stl 7s	98	97½	97½	— ½
125	Itl P U C I 7s	91	90½	90½	- -
7	King Den 5s	100½	100	100½	— ½
1	Kng Nth 6s	100½	100½	100½	- —
2	Man M&S 7s	99½	99½	99½	— ½
5	Med Col 8s	102½	102½	102½	- 1½
5	Prov B A 7s	97½	97½	97½	- ½
7	do 7s, '36	96½	96½	96½	- ½
21	do 7s, '52	94½	93	93½	- ½
6	Rep Peru 7s	100½	100½	100½	- —
13	Rm C Ch 6s	92½	92	92	-
10	Russian 6½s	15½	15½	15½	— ½
1	do 5s	15½	15½	15½	— ½
83	Saar Basn 7s.	91	91	91	+ 1

Total sales bonds, $2,341,000.
Total sales stocks, 579,700 shares.

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9, 1932	Week Nov. 11, 1931	Per cent.
Boston	$188,132	$242,797	—24 2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	—19.9
Pittsburgh	63,046	88,170	—28.5
Buffalo	18,300	33,400	—45 2
Chicago	152,500	230,700	—33 9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,490	42,216	23.0
St Louis	44,800	65,800	32 0
Kansas City	50,896	68,148	- 25.3
Omaha	18,020	25,893	—31.4
Minneapolis	42,781	48,519	—11.8
Richmond	25,480	29,136	—12.8
Atlanta	24,400	26,500	7 9
Louisville	18,095	20,468	11 1
New Orleans	26,395	42,974	38 6
Dallas	25,674	28,796	10 9
San Francisco	70,900	93,000	23 8
Portland	14,790	23,112	—36 0
Seattle	15,793	20,405	—22 6
Total	$1,190,768	$1,608,756	25 9
New York	2,205,001	3,810,446	42 1
Total all	$3,395,769	$5,419,202	—37 3

DOMESTIC BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	——
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	- ——
2	Am Rll M 6s	103	103	103	-
20	Am Seatg 6s	99½	99½	99½	——
6	Am W W 6s	97⅞	97¾	97¾	——
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	As G&El 6s	102	101⅝	101⅝	- ¼
18	As S H 6½s	97½	97½	97½	- -
5	Atl Fr Inc 8s	19	19	19	-
9	Beavr Bd 8s	99	98¼	98¼	— ½
5	Bell T Cn 5s	100¼	100¼	100¼	— ¼
1	Buff G El 5s	102	102	102	——
1	C NR Eqp 7s	111¾	111¾	111¾	+ ¼
25	Car P&Lt 5s	99	99	99	-
29	Cities Svc 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	C G B 5½s E	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tx 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	-
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	-
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	- ——
1	El Refrig 6s	103½	103½	103½	——
6	Fisk Rb 5½s	97½	97½	97½	——
10	Fl P&L 5s n	93½	93½	93½	-
2	Galna S O 7s	91	90	90	- 1
110	Gat Pow 5s	94	93½	94	——
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gy T&R 5½	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	—— -
1	Ind Lmst 6s	99	99	99	——
5	Ind Pow 6s	97½	97½	97½	——
5	In Gr Nor 5s	95	95	95	+ ½
10	In N G 6s w i	118	117	117	- 1
16	Ky T P 5½s	89	88½	89	——
3	Leh Pr Sc 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gs 5½s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	——
8	Nat P&L 6s	98½	98½	98½	— ½
1	Nev Cal E 5s	94½	94½	94½	——
18	Nev C Cop 5s	94½	94½	94½	-
23	N O T M 5s	100½	100½	100½	— ½
6	N S P c 6½s	111	111	111	— ½
5	O N 6½s w	99	99	99	——
4	Ohio R Ed 5s	95½	95½	95½	——
10	Otis Stl 6s	94½	94	94½	——
4	Pn Am Pt 6s	102	102	102	-
73	Pen O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phl E P 5½s	102½	102½	102½	- -
1	Phl E 5s 47	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	-
2	Schte R E 6s	95½	95½	95½	— ½
2	Servl Cor 6s	102½	102½	102½	+ ½

5½ Point Body. Size of Figures, .050.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Southern Agency. MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5-3243.

BOOKKEEPER-STENOGRAPHER, 10 yrs.' experience, charge office, efficient; worth interview. EDgecombe 4-6134.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8-4003.

BOOKKEEPER - SECRETARY, 10 years' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER-STENOGRAPHER—6 yrs., complete charge, responsible, $20. Larkspur Agency, COrtlandt 7-8973.

BOOKKEEPER-TYPIST, 7 years' experience; full charge, credits, collections, B 269 Times.

BOOKKEEPER - STENOGRAPHER, complete charge, credits, collections, balances. Fenwick Agency, COrtlandt 7-3927.

CASHIER, experienced, young lady, attractive, typist, stenography. 2,013A Jerome Ave. TRemont 2-4187.

DENTAL assistant, 20, willing to learn; typewriting, stenography 117 Times Washington Heights.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK — GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

5½ Point Body.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Ave.

SECRETARY - STENOGRAPHER, switchboard, knowledge comptometer, filing; conscientious, accurate; excellent references; desires position; preferably Florida. H 74 Times.

SECRETARY, college graduate of unusual ability; efficient, rapid, accurate; excellent references; moderate salary. Tel. Warren School, VAnderbilt 3-3896.

SECRETARY - STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-6100.

SECRETARY, stenographer, assistant; medical experience hospital, office; excellent record 10 years; live in if necessary. H 64 Times.

SECRETARY - STENOGRAPHER, intelligent, thoroughly experienced; good appearance; finest references. N 299 Times.

SECRETARY, bookkeeper, college graduate, references; attractive. Joan Brown, Metropolitan Institute, AShland 4-7201.

SECRETARY, bookkeeping knowledge, college graduate, 3½ years' experience, reliable. Phone UNiversity 4-5739.

SECRETARY, intelligent, dependable, nice appearance, personality; moderate salary. Center School, PLaza 3-2858.

SECRETARY-STENOGRAPHER, assistant bookkeeper, 5 years' experience; college graduate; ediphone. PLaza 3-7715.

STENOGRAPHER, knows bookkeeping, accurate typist; ambitious, alert, good judgment; moderate salary. Evelyn Laye, MUrray Hill 2-9190.

LOST AND FOUND

PEKINGESE DOG, vicinity of Flatbush and Fulton, brown, male, skin disease, no hair hindlegs. Reward Goucher, 524 West 72d.

WATCH, lady's marcasite, pendant, initials T. N.; lost Saturday afternoon between 64th, Steinway Hall or taxi; reward. BUtterfield 8-9021.

$100 REWARD

Wrist watch, diamond and platinum, Lilliputian. Lost September 23 between Park av. and 34th st. and Fifth av. shopping district, or in theatrical district, possibly in taxi. Return to J. N. Lennert, 138 John st. BEekman 3-3572.

5½ Point Body.

TRADE LINOTYPE MARK

4¾ POINT No. 6 *with* GOTHIC No. 16

TRADE LINOTYPE MARK

FOREIGN BONDS

Sales (000 omitted)		High.	Low.	Last.	Net chge.
34	Abitib P&P 5s	68¼	65¼	67¾	+ ¼
6	Adri El 7s 5.	80½	79½	79½	— ½
22	Agri Mfg Bk	23½	23½	23½	— 2
10	And N Crp 6s	171	171	172	+ 26
7	do 6s w w	99½	99	99½	— ½
7	Ant R Col 7s	92	92	92	+ ½
15	Antio 7s 45 A	7	6⅛	6¼	— ¼
35	do 7s 45 B	7¾	6½	6½	— 1
10	do 7s 45 C	7⅝	6¼	6¼	— ⅛
7	do 7s 45 D	7½	7½	7½	— ½
1	do 1st 7s	6¼	6¼	6¼	— ½
1	do 2d 7s	6	6	6	—
9	do 3d 7s	6	6	6	— ¼
4	Antw 5s	99½	98¾	99½	—
381	Argent 4s 72	90¾	88⅛	88½	— 2½
149	do 4s 72	91	88	88¼	— 3
122	do 4½s	99	95	95	— 4⅝
48	Australia 5s	105¾	105⅜	105¾	+ ¼
61	do 5s	105⅞	105½	105½	—
37	do 4½s	11	11⅛	10⅝	— ⅜
8	Austria 7s	104	103⅛	103⅜	— ⅜
27	Buen Air 7s	27	27	27	— 1⅜
11	Bur & Wairn 6s	95	94	95	—
2	City Oslo 5½s	96½	96½	96½	—
29	Com Pr Bk 5s	35	34⅝	34⅝	+ ⅝
22	Cons M Bdn 7s	95½	95½	95½	— ½
55	Cuba Tel 7s	56	56	56	+ 1
1	Dn C Mn 5s	97	97	97	— ½
5	Eurp Mtg 7s	98	98	98	—
9	Fiat 7s	93½	93	93½	—
26	Fr S Bv 6½s	93½	93½	93½	—
22	Ger C Mun 7s	98	97½	97½	+ ½
22	Gt C&E 6½s	88	87½	88	+ ½
8	Hn Ld In 7s	98½	98	98½	—
5	Hsedr Stl 7s	98	97½	97½	— ½
125	Itl P U C I 7	91	90½	90½	—
7	King Den 5s	100½	100	100½	— ½
1	Kng Nth 6s	100½	100½	100½	—
2	Mans M & S	99½	99½	99½	— ½
5	Med Cel 8s	102½	102½	102½	— 1½
5	Pms B A 7s	97½	97½	97½	— ½
7	do 7s '36	96½	96½	96½	— ½
21	do 7s '52	94½	93	93½	— ½

Total sales bonds, $2,341,000.
Total sales stocks, 579,700 shares.

BANK CLEARINGS

(000 omitted)

	Five days Nov. 9, 1932	Week Nov. 11, 1931	Per cent.
Boston	$188,132	$242,797	—24.2
Philadelphia	222,000	290,000	—23.1
Baltimore	43,479	54,319	—19.9
Pittsburgh	63,046	88,170	—28.5
Buffalo	18,300	33,400	—45.2
Chicago	152,500	230,700	—33.9
Detroit	41,627	70,100	—41.1
Cleveland	51,170	64,303	—20.4
Cincinnati	32,490	42,216	—23.0
St. Louis	44,800	65,800	—32.0
Kansas City	50,896	68,148	—25.3
Omaha	18,020	25,893	—31.4
Minneapolis	42,781	48,519	—11.8
Richmond	25,480	29,136	—12.8
Atlanta	24,400	26,500	— 7.9
Louisville	18,095	20,468	—11.1
New Orleans	26,395	42,974	—38.6
Dallas	25,674	28,796	—10.9
San Francisco	70,900	93,000	—23.8
Portland	14,790	23,112	—36.0
Seattle	15,793	20,405	— 22.6
Total	$1,190,768	$1,608,756	—25.9
New York	2,205,001	3,810,446	—42.1
Total all	$3,395,769	$5,419,202	—37.3

DOMESTIC BONDS

Sales (000 omitted)		High	Low.	Last.	Net chge.
1	Alum 7s '33	106	106	106	—
37	Am G&El 6s	100½	100	100½	+ ¼
21	Am P&L 6s	100	99¾	99¾	—
2	Am Roll M 6s	103	103	103	—
20	Am Seatng 6s	99½	99½	99½	—
6	Am W Wks 6s	97⅞	97¾	97¾	—
3	Ana Cop 6s	103	102⅞	102⅞	— ⅛
10	Appala Pr 5s	94⅞	94⅞	94⅞	— ⅛
16	Asso G&El 6s	102	101⅝	101⅝	— ⅛
18	Asso S H 6½s	97½	97½	97½	—
5	Atl Frt Inc 8s	19	19	19	—
9	Beaver Bd 8s	99	98¼	98¼	— ½
5	Bell T Can 5s	100¼	100¼	100¼	— ¼
1	Buff Gen El	102	102	102	—
1	C NR Equip	111¾	111¾	111¾	+ ¼
25	Car Pr&Lt 5s	99	99	99	—
29	Cities Svce 6s	93⅜	93⅛	93⅜	+ ¼
1	do 7s D	112	112	112	+ ⅛
2	Cs G B 5½s	106⅝	106⅝	106⅝	+ ⅜
1	Cons Tex 8s	84	84	84	+ ⅜
6	Cont Cor 6s	98½	98½	98½	+ ½
1	Cub Tel 7s	110½	110½	110½	—
6	Cudahy 5s	96½	96½	96½	+ ½
6	Det C Gas 6s	107½	107½	107½	—
10	Duk P P 6s	102½	102½	102½	— ½
1	E Ter 6s	100½	100½	100½	—
1	El Refrig 6s	103½	103½	103½	—
6	Fisk Rub 5½s	97½	97½	97½	—
10	Fla P & L 5s	93½	93½	93½	—
2	Galena S O 7s	91	90	90	— 1
110	Gat Pow 5s	94	93½	94	—
145	do 6s	99½	99½	98½	— ½
1	Gen Pet 6s	101½	101½	101½	— ½
1	Gyr T&R 5½s	96½	96½	96½	+ ¼
3	Gr Tr 6½s	109½	108½	109½	+ ¼
1	Gulf Oil 5s	105	105	105	— ¼
26	Ind Oil 6½s	99	99	99	—
1	Ind Limstn 6s	99	99	99	—
5	Ind Pow 6s	97½	97½	97½	—
5	Int Gr Nor 5s	95	95	95	+ ½
10	Int N G 6s	118	117	117	— 1
16	Key T Ph 5½s	89	88½	89	—
3	Leh Pr Sec 6s	94	93½	93½	+ ½
57	Loews Inc 6s	99½	99	99	— ½
9	Mass Gas 5s	102½	102½	102½	+ ½
10	Missri Pac 5s	100½	100½	100½	+
8	Natl P & L 6s	98½	98½	98½	— ½
1	Nev Cal El 5s	94½	94½	94½	—
18	Nev C Cop 5s	94½	94½	94½	—
23	N O T M 5s	100½	100½	100½	— ½
6	N S P cv 6s	111	111	111	— ½
5	O N G 6½s	99	99	99	—
4	Ohio R Ed 5s	95½	95½	95½	—
10	Otis Steel 6s	94½	94	94½	—
4	Pn Am Pet 6s	102	102	102	—
73	Penn O Ed 6s	116½	114½	116	+ 2
3	P P & L 5s	98½	98½	98½	+ ½
2	do 5s D	98½	98½	98½	— 3½
17	Phil E P 5s	102½	102½	102½	—
1	Phil E 5½s	107	107	107	+ ½
26	P S N J 5½s	99	98½	99	+ ½
13	Pure Oil 6½s	104	104	104	—
2	Schlte R E 6s	95½	95½	95½	— ½
2	Servel Cop 6s	102½	102½	102½	+ ½
1	Shawsheen 7s	100	100	100	—
36	S P&L 6s ww	94½	94½	94½	—
58	Swest G&E 5s	68½	68	68	— 1
11	Swest N Gas 6s	16	16	16	+ ¼
67	Swift&Co 5s	82	82	82	—
10	Ten Cop & 6s	100¼	100	100	+ 2
39	Ten El Pow 6s	88	85⅜	88	+ 3
37	T RR A St L	109⅝	108¼	108¼	— ⅞
2	Texark Ft Sm	90¼	90¼	90¼	— ½
96	Tex Corp 3s	105	104¼	105	+ ½

4¾ Point Body. Size of Figures, .0553.

SITUATIONS WANTED—FEMALE

Commercial—Miscellaneous

BILLER, typist, stenographer, experienced, young, rapid, switchboard. Ell Agency, MElrose 5-1011.

BOOKKEEPER, full charge, stenographer, experienced, trustworthy, conscientious, competent; excellent references. OLinville 5 3342.

BOOKKEEPER-STENOGRAPHER, 10 years' experience, charge office, efficient; worth interview. EDgecombe 4 3614.

BOOKKEEPER-TYPIST, complete charge; wholesale butchers and restaurant experience. B 270 Times.

BOOKKEEPER, assistant stenographer, experienced general office work, pleasing personality, alert. WIndsor 8 4300.

BOOKKEEPER SECRETARY, 10 yrs.' real estate, trial balances, social security. MAnsfield 6-4547.

BOOKKEEPER, typist, full charge of office, alert. A 779 Times Downtown

BOOKKEEPER-STENOGRAPHER—6 years, complete charge, responsible, $20. Larkspur Agency, COrtlandt 7 3978.

BOOKKEEPER TYPIST, 7 years' experience; full charge, credits, collections. B 269 Times

BOOKKEEPER - STENOGRAPHER—full charge, credits, collections, balances. Fenimoore Agency, COrtlandt 7 3927.

CASHIER, experienced, young lady, attractive—typist and stenography. 2,013A Jerome Avenue. TRemont 2-4187.

COMPTOMETER OPERATORS supplied quickly; many are capable stenographers, switchboard, Elliott-Fisher bookkeepers. Phone Central, BRyant 9-9287, operators school.

DENTAL assistant, 20, willing to learn; typewriting, stenography. 17 Times, Washington Heights

DOCTOR'S ASSISTANT, intelligent, 34, Christian; switchboard; small salary. Bender, 4,582 Park Avenue.

RECEPTIONIST, assistant bookkeeper, Monitor, typing; college graduate; reasonable salary. Wolf, DIckens 2 8968.

SECRETARY STENOGRAPHER, thoroughly capable, relieve executive details; exceptional qualifications. Perkins, TRafalgar 7-4006.

LEGAL NOTICES

Foreclosure Sales

SUPREME COURT, COUNTY OF NEW YORK—GORLEY MORTGAGE COMPANY, Plaintiff, against KATHERINE M. TURNER, also known as KATHRYN M. TURNER, and GEORGE BACON, Defendants.

In pursuance of a judgment of foreclosure and sale, duly made and entered in the above-entitled action and bearing date of 15th day of October, 1932, I, the undersigned, the Referee in said judgment named, will sell at public auction, at the Exchange Salesroom, Nos. 14-16 Grand Street, in the Borough of Manhattan, City of New York, on the 16th day of November, 1932, at 12 o'clock noon on that day, by JOHN E. LAINE, Auctioneer, the premises direct by said judgment to be sold and therein described as follows:

4¼ Point Body.

LOST AND FOUND

LOST

BOOK No. 7021, Corn Exchange Bank Trust Co., Lincoln Square Branch

LOST PASSBOOK No. 5446. Return Corn Exchange Bank Trust Company, 360 Park Ave.

BANK BOOK No. 41937, Amalgamated Bank, Union Square, New York City.

N. Y. O. 51965 L. & N. CERTIFICATE dated April 3, 1929.

POCKETBOOK, lady's, black, containing W. P. A. identification card No. 28453 and contact lenses; $10 reward. CIrcle 6 8337.

STAGE PICTURES and publicity, reward. Calla Nertz, General Delivery, Newark, N. J.

GLADSTONE BAG, brown, containing laundry, book and manuscript, lost or left in taxi at New York University, Washington Square; reward. Return to Scoville, New York University.

POCKETBOOK, black, identification inside, Hoboken Ferry-E. 27th; reward. LExington 2 0624, evenings.

LOST—CUBAN PASSPORT No. 1575, Thursday or Friday; reward. Phone MOnument 2-2046.

PHYSICIAN'S BAG and contents; liberal reward. Dr. C. Metcalf, 2,258 Hughes Ave., Bronx.

Jewelry

BRACELET, gold link, Saturday, Riverside Drive bus or vicinity 5th Ave. between 38th-57th Sts.; reward. SChuyler 4-3112.

DIAMOND PIN; vicinity 7th Ave.-40th; Friday; reward. LOngacre 5-3001, Ext. 026.

PIN, marcasite, initialed E. S. V.; vicinity downtown Brooklyn; reward. JEfferson 3-6747.

RING, gentleman's diamond, heirloom. Theodore's, 2 West 56th, or Fenwick Tavern, 8th Ave. and 56th St.; liberal reward. Y 2349 Times Annex.

WATCH, Tiffany, "S. R. S.," Broadway-140th; reward. Sapho, 569 West 150th.

WRIST WATCH, Hamilton, gentleman's; inscription, "The Honor of the Family," A. B. J., washroom, Pennsylvania Hotel; reward. Red Bank 1850.

WRIST WATCH, gold, leather strap, initials JWJ; reward. ELdorado 5-6320.

$70 REWARD, platinum clip, containing 2 sapphires, 13 baguettes, 1 triangle and about 45 round diamonds; lost Nov. 1, vicinity Guild Theatre, West 52d, Plaza Hotel, 791 Park Ave., or taxi. J. H. Shuttleworth, BEekman 3-1805.

$25 REWARD—Diamond clip containing 8 baguettes and 37 round diamonds, lost Nov. 4, vicinity of Music Hall, 51st St., or Waldorf Astoria. J. H. Shuttleworth, BEekman 3-1805.

Wearing Apparel

BAUM MARTEN, two skins, 52d-6th Ave., Nov. 4; reward. PLaza 3-7002 (22C).

Cats, Dogs and Birds.

BOSTON, brindle, male, dark brown, white spots around head; reward. LOngacre 5-6468.

CAIRN, gray, one ear up, one down, East 95th; reward. SAcramento 2-7518.

4¾ Point Body.

NEWSPAPER BODY FACES

In Combination with Black Face

4 Point Century Expanded with Gothic No. 16 (4△2) Lower case alphabet, 78 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printin 1234

4¾ Point No. 6 with Gothic No. 16 (4¾△2) Lower case alphabet, 76 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace makers in the art of pri 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of pri 1234

5 Point No. 10 with Gothic No. 4 (5△2) Lower case alphabet, 76 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printi 1234

5 Point No. 18 with Antique Black No. 1 (5△18) Lower case alphabet, 82 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace makers in the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

5 Point Ionic No. 5 with Bold Face No. 2 (5△24) Lower case alphabet, 84 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

5 Point Excelsior with Bold Face No. 2 (5△32) Lower case alphabet, 95 points. Figures, .0415 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

5 Point Excelsior with Gothic No. 3 (5△36) Lower case alphabet, 95 points. Figures, .0415
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers 1234

5½ Point No. 1 with Clarendon No. 1 (5½△8) Lower case alphabet, 91 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in 1234

5½ Point No. 2-B with Bold Face No. 2-B (5½△36) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

5½ Point Ionic No. 5 with Bold Face No. 2 (5½△42) Lower case alphabet, 94 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

5½ Point Ionic No. 5 with Gothic No. 16 (5½△64) Lower case alphabet, 94 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

5½ Point No. 4 with Bold Face No. 2 Condensed (5½△32) Lower case alphabet, 95 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-maker 1234

5½ Point Excelsior with Bold Face No. 2 (5½△48) Lower case alphabet, 100 points. Figures, .046 or .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

5½ Point Excelsior with Gothic No. 3 (5½△54) Lower case alphabet, 100 points. Figures, .046
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

5½ Point No. 2 with Bold Face No. 2 (5½△2) Lower case alphabet, 101 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

5½ Point Paragon with Paragon Bold (5½△66) Lower case alphabet, 101 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

5½ Point Opticon with Bold Face No. 2 (5½△60) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

6 Point No. 12 with Gothic No. 8 (6△32) Lower case alphabet, 88 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the 1234

6 Point No. 10 with Gothic No. 4 (6△76) Lower case alphabet, 91 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-makers i 1234

6 Point Century Expanded with Century Bold (6△94) Lower case alphabet, 75 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-make 1234

6 Point De Vinne with Antique No. 3 (6△28) Lower case alphabet, 98 points. Figures, .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace ma 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-ma 1234

6 Point Century Expanded with Cheltenham Bold (6△172) Lower case alphabet, 99 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace- 1234

6 Point Textype with Bold Face No. 2 (6△296) Lower case alphabet, 102 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace-m 1234

NEWSPAPER BODY FACES

In Combination with Black Face

6 Point Excelsior with Gothic No. 3 (6△366) — Lower case alphabet, 103 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234

6 Point Ionic No. 5 with Bold Face No. 2 (6△288) — Lower case alphabet, 104 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pace 1234

6 Point No. 1 with Bold Face No. 2 (6△12) — Lower case alphabet, 105 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234

6 Point Excelsior with Bold Face No. 2 (6△314) — Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234

6 Point No. 2 with Condensed Title No. 3 (6△118) — Lower case alphabet, 107 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

6 Point No. 2 with Bold Face No. 2 (6△186) — Lower case alphabet, 107 points. Figures, .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

6 Point Excelsior with Memphis Bold (6△426) — Lower case alphabet, 107 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the pa 1234

6 Point No. 2 with Gothic No. 3 (6△6) — Lower case alphabet, 108 points. Figures, .050
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

6 Point Paragon with Paragon Bold (6△388) — Lower case alphabet, 108 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the p 1234

6 Point No. 8 with Bold Face No. 2 (6△122) — Lower case alphabet, 109 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

6 Point Opticon with Bold Face No. 2 (6△420) — Lower case alphabet, 109 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

6 Point No. 2 with Antique No. 2 (6△50) — Lower case alphabet, 112 points. Figures, .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

6 Point No. 2 with Bold Face No. 1 (6△70) — Lower case alphabet, 116 points. Figures, .056
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

6½ Point Ionic No. 5 with Bold Face No. 2 (6½△2) — Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do th 1234

6¾ Point Ionic No. 5 with Bold Face No. 2 (6¾△2) — Lower case alphabet, 107 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

7 Point No. 1 with Bold Face No. 2 (7△90) — Lower case alphabet, 107 points. Figures, .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234

7 Point No. 1 with Gothic No. 4 (7△42) — Lower case alphabet, 108 points. Figures, .059
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

7 Point Textype with Bold Face No. 2 (7△130) — Lower case alphabet, 110 points. Figures, .0484
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do the 1234

7 Point Century Expanded with Century Bold (7△80) — Lower case alphabet, 110 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234

7 Point Ionic No. 5 with Bold Face No. 2 (7△122) — Lower case alphabet, 114 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

7 Point No. 2 with Bold Face No. 2 (7△86) — Lower case alphabet, 114 points. Figures, .0553
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

NEWSPAPER BODY FACES

In Combination with Black Face

7 Point No. 2 with Condensed Title No. 3 (7△62) Lower case alphabet, 124 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

7 Point No. 2 Excelsior with Bold Face No. 2 (7△130) Lower case alphabet, 115 points. Figures, .

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

7 Point No. 2 Excelsior with Gothic No. 3 (7△158) Lower case alphabet, 11 points. Figures, .

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do 1234

7 Point No. 2 with Gothic No. 3 (7△30) Lower case alphabet, 116 points. Figures, .056

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7 Point No. 1 Excelsior with Bold Face No. 2 (7△138) Lower case alphabet, 118 points. Figures, .0553

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7 Point No. 1 Excelsior with Gothic No. 3 (7△156) Lower case alphabet, 118 points. Figures, .0

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7 Point Excelsior with Memphis Bold (7△190) Lower case alphabet, 118 points. Figures, .0

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7 Point No. 2 with Bold Face No. 1 (7△2) Lower case alphabet, 118 points. Figures, .063

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Wh 1234

7 Point Opticon with Bold Face No. 2 (7△166) Lower case alphabet, 119 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7 Point Paragon with Paragon Bold (7△162) Lower case alphabet, 120 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

7½ Point Ionic No. 5 with Bold Face No. 2 (7½△2) Lower case alphabet, 121 points. Figures, .06

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

7½ Point Excelsior with Bold Face No. 2 (7½△6) Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

7½ Point Excelsior with Memphis Bold (7½△24) Lower case alphabet, 123 points. Figures, .0

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

7½ Point Paragon with Paragon Bold (7½△18) Lower case alphabet, 124 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

7½ Point Opticon with Bold Face No. 2 (7½△10) Lower case alphabet, 117 points. Figures, .062

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

7½ Point Excelsior with Bold Face No. 2 (7½△) Lower case alphabet, 125 points. Figures, .062

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point No. 19 with Title No. 1 (8△40) Lower case alphabet, 111 points. Figures, .056

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why do t 1234

8 Point De Vinne with Antique No. 3 (8△164) Lower case alphabet, 115 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

Also available on 7 point alignment (7△76)

8 Point Textype with Bold Face No. 2 (8△194) Lower case alphabet, 115 points. Figures, .0

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why d 1234

NEWSPAPER BODY FACES

In Combination with Black Face

8 Point No. 1 with Bold Face No. 2 (8△194) — Lower case alphabet, 116 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

8 Point No. 2 with Gothic No. 3 (8△70) — Lower case alphabet, 117 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

8 Point No. 2 with Condensed Title No. 3 (8△6) — Lower case alphabet, 118 points. Figures, .059

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? Why 1234

8 Point Century Expanded with Century Bold (8△122) — Lower case alphabet, 119 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

8 Point Century Expanded with Cheltenham Bold (8△254) — Lower case alphabet, 121 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point No. 2 with Bold Face No. 1 (8△8) — Lower case alphabet, 122 points. Figures, .070

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point No. 1 with Title No. 2 (8△192) — Lower case alphabet, 122 points. Figures, .069

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point No. 2 Excelsior with Bold Face No. 2 (8△440) — Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

8 Point No. 2 Excelsior with Gothic No. 3 (8△468) — Lower case alphabet, 123 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? W 1234

8 Point No. 1 Excelsior with Bold Face No. 2 (8△424) — Lower case alphabet, 126 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point Excelsior with Memphis Bold (8△502) — Lower case alphabet, 126 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design? 1234

8 Point Ionic No. 5 with Bold Face No. 2 (8△382) — Lower case alphabet, 127 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic design 1234

8 Point Paragon with Paragon Bold (8△462) — Lower case alphabet, 129 points. Figures, .0622

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234

8 Point Opticon with Bold Face No. 2 (8△482) — Lower case alphabet, 130 points. Figures, .0692

HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234
HOW IS ONE TO ASSESS and evaluate a type face in terms of its esthetic desig 1234

TRADE LINOTYPE MARK

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS WITH BLACK FACE

ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
ABCDEFGHIJKLMNOPQRSTUVWXYZ&ÆŒ
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890æœfiflffffiffl$£,.:;-‘’?!–— . . . () @ ℔ %
1234567890æœfiflffffiffl$£,.:;-‘’?!–— . . . () @ ℔ %
*†‡¶§[] ⅛¼⅜½⅝¾⅞
*†‡¶§[] ⅛¼⅜½⅝¾⅞

AIDS IN SELECTING

Legibility Group Faces

THE VARIOUS SIZES available in the *Linotype Legibility Group* have been subjected to certain tests as to the approximate word-counts in 12-pica columns, 21½ inches in depth. A synopsis is tabulated herewith, together with other data which will be helpful to those who are considering body dresses. The following comparative figures are available:

1 Alphabet Lengths of the *Linotype Legibility Group* in various sizes.

2 Approximate word-count to 21½ inch 12-pica column of various sizes of the *Linotype Legibility Group*.

3 Percentage of comparative word-counts of various *Linotype Legibility Group* faces.

4 Faces that are duplexed with *Linotype Legibility Group* faces.

What are the Alphabet Lengths of the various available sizes of the *Linotype Legibility Group*?

	5	5½	6	6½	6¾	7	7½	7¾	8	9	10	11	12	14
Ionic	84	94	104	110	107	114	121	..	127	139	146	..	163	.
Excelsior	95	100	107	....	. .	....	123	125	..	133	142	151	158	171
No. 1		...	...	....	..	118		.	126	...	..	.	....	
§No. 2	..	....	....	....	. ..	§115			§123	...	...	....	. .	
Opticon	....	102	109	....	. ..	119	125		130	134	144	. .	160	
Paragon	..	101	108	.	..	120	124		129	136	145	. ..	....	
Textype	....	....	102	....	....	110	..	....	115	125	136	...	153	167

What are the approximate word-counts to a 21½ inch column, 12 picas, as shown in various sizes of *Linotype Legibility Group*?

	5	5½	6	6½	6¾*	7	7½	7¾*	8	9	10	11	12	14
Ionic	2586	2070	1747	1576	1469	1345	1202		1077	866	745	.	608	
Excelsior	2320	1963	1698	..		...	1221	1129	....	951	833	708	608	472
No. 1	....	....	. ..	...	....	1348		. .	1133	...	...	.	.	. ..
§No. 2	....	....	....	....	. ..	§1361		..	§1144	..	.	..	..	.
Opticon	....	1928	1670	....	....	1320	1202	. .	1078	951	822	..	608	.
Paragon	....	1956	1682	....	....	....	1223	.	1100	914	784	....	....	.
Textype	....	....	1795	....	..	1389	.	. ..	1185	990	850	....	650	488

*Set on next even point size body. All other figures are for solid settings. § Note: No. 2 Excelsior is slightly smaller on the body than No. 1 Excelsior.

In terms of percentages, what is the comparative word-count in the various sizes and leadings of the *Linotype Legibility Group*?

NOTE: For purposes of comparison, we have grouped sizes into three general classifications—1 Classified; 2 Body; 3 Leaders, etc. In each group we have indicated the *preferred* size as 100. Other sizes in each column (each series) are rated in the percentages that their word counts bear to the size rated 100 in each series of each group. (For example: 7½ point on 8 is indicated as 100 in the Body group; 8 point Opticon on 8 point body would average 96% as many words to the column as Opticon 7½ on 8, while 7 point Ionic on 7½ point body would average 112% as many words to the column as Ionic 7½ on 8, etc.)

		Ionic	Excelsior	Opticon	Paragon	Textype
CLASSIFIED	5 on 5	125	118	...	...	...
	5 on 5½	113	107			
	5½ on 5	115	110		...	...
	5½ on 5½	**100**	**100**	**100**	**100**	...
	5½ on 6	91	91	92	92	
	5½ on 6½	88	84		...	
	6 on 5½	100				
	6 on 6	84	86	87	86	100
	6 on 6½	78	80	80	79	92
	6 on 7	72	73	74	73	86
			No. 1	No. 2		
BODY	6½ on 6½	140	...	...	...	...
	6½ on 7	128				
	6½ on 7½	121				
	6¾ on 7	130				
	6¾ on 7½	120				...
	7 on 7	120	118	119	117	117
	7 on 7½	112	110	112	111	108	110
	7 on 8	105	103	105	104	103	104
	7 on 8½	99	98	99	98	97	97
	7½ on 7½	107	107	107	107	
	7½ on 8	**100**	**100**	**100**	**100**	
	7½ on 8½	95	94	95	95	
	7½ on 9	89	89	89	89	...
	7¾ on 8	...	99			...
	7¾ on 8½	...	93		...	...
	8 on 8	96	99	100	96	92	100
	8 on 8½	90	93	94	90	91	94
	8 on 9	86	88	89	86	87	89
LEADERS, ETC.	9 on 9	117	120	121	120	121
	9 on 10	110	108	109	110	109
	9 on 11	**100**	**100**	**100**	**100**	**100**
	10 on 10	101	106	105	103	104
	10 on 11	91	95	95	92	93
	10 on 12	83	87	87	85	84
	11 on 11	...	90		...	...
	11 on 12		83			
	11 on 13	...	71	...		
	12 on 12	82	77	77		80
	12 on 13	77	72	73		74
	12 on 14	72	67	68		67
	14 on 14		60	...		60
	14 on 15		56		...	56
	14 on 16		62	...		52

What are the word-count ratios in similar groupings of the *Linotype Legibility Group*?

NOTE: This table has been prepared to show the comparative sizes and faces to a common preferred selection in each of three groups (1 Classified; 2 Body; 3 Leaders, etc.). Excelsior has been taken as the standard and is indicated as 100 in the Classified group 5½ point on 5½ body; as 100 in the Body group 7½ point on 8 body; as 100 in the Leaders, etc. group 9 point on 11 body. Example: In the Body group, Paragon 7 on 7½ bears the ratio of 108 in word-count in column length to 100 in basic Excelsior 7½ on 8, while 7 point Textype on 7½ point body (when compared with the basis, Excelsior 7½ on 8) bears the ratio of 114 to 100, etc.

		Ionic	Excelsior	Opticon	Paragon	Textype
CLASSIFIED	5 on 5	132	118	...	...	...
	5 on 5½	119	107			
	5½ on 5	121	110		...	...
	5½ on 5½	105	**100**	98	100	...
	5½ on 6	96	91	90	92	...
	5½ on 6½	92	84	...	...	...
	6 on 5½	105	...	...	...	...
	6 on 6	89	86	85	86	91
	6 on 6½	82	80	78	79	84
	6 on 7	76	73	73	73	78
			No. 1	No. 2		
BODY	6½ on 6½	138	...	...	...	...
	6½ on 7	127	...	...	...	...
	6½ on 7½	119	...	...	...	...
	6¾ on 7	129	...	...	...	...
	6¾ on 7½	119	...	...	...	...
	7 on 7	118	118	119	116	...	122
	7 on 7½	110	110	112	109	108	114
	7 on 8	104	104	105	102	102	108
	7 on 8½	98	98	99	88	97	101
	7½ on 7½	105	107	105	107	...
	7½ on 8	99	**100**	99	100	...
	7½ on 8½	93	94	93	94	...
	7½ on 9	88	89	88	89	...
	7¾ on 8	...	99	...	...	...
	7¾ on 8½	...	93	...	...	...	...
	8 on 8	94	99	100	94	96	104
	8 on 8½	89	93	94	89	91	98
	8 on 9	85	88	89	85	88	93
LEADERS, ETC.	9 on 9	110	120	120	116	125
	9 on 10	102	108	108	105	113
	9 on 11	93	**100**	99	96	103
	10 on 10	94	106	104	99	108
	10 on 11	85	95	95	89	96
	10 on 12	78	87	86	82	87
	11 on 11	...	90	...	...	...
	11 on 12	...	83	...	...	...
	11 on 13	...	71	...	...	...
	12 on 12	77	77	77	...	82
	12 on 13	72	72	72	..	76
	12 on 14	67	67	67	...	69
	14 on 14	...	60	...	...	62
	14 on 15	..	56	...	...	58
	14 on 16	...	52	...	...	53

What faces are duplexed with the various sizes of the *Linotype Legibility Group*?

	5	5½	6	6½	6¾	7	7½	7¾	8	8½	9	10	11	12	14	18
Ionic No. 5—Italic and Small Caps	•	•	•	•	•	•	•	.	•	...	•	•	...	•	...	...
Ionic No. 5—Bold Face No. 2	•	•	•	•	•	•	•	.	•	...	•	•	...	•	...	...
Ionic No. 5—Gothic No. 16	...	•	...	...	...	...	...	.	...	...	...	...	...	...	...	...
Excelsior—Italic and Small Caps	...	•	•	...	...	†‖	•	...	††‡	...	•	•	•	...	•	...
Excelsior—Bold Face No. 2	•	•	•	...	..	†‖	•	•	††‡	...	•	•	•	•	•	...
Excelsior—Memphis Bold	...	...	•	...	...	•	•	...	•	...	•	•	...	•	•	...
Excelsior—Gothic No. 3	•	•	•	...	...	††	...	...	‡	...	...	...	...	...	...	...
Opticon—Italic and Small Caps	...	...	•	...	.	§	•	...	•	...	...	•	§	...	...	...
Opticon—Bold Face No. 2	...	•	•	...	...	•	•	...	•	...	•	•	§	•	...	...
Paragon—Italic and Small Caps	...	...	•	...	...	•	•	...	•	...	•	•	...	...	...	...
Paragon—Bold	...	•	•	...	...	•	•	...	•	...	•	•	...	...	...	...
Textype—Italic and Small Caps	...	...	•	...	...	•	...	...	•	...	•	•	...	•	•	•
Textype—Bold Face No. 2	...	...	•	...	...	•	...	...	•	...	•	•	...	•	•	...

• Made † No. 1 Excelsior. ‡ No. 2 Excelsior. § In process of manufacture.

LINOTYPE
OUTLINE FACES

DE VINNE OUTLINE
with Bold Face No. 6
and with ITALIC

o

CONDENSED OUTLINE

o

GOTHIC CONDENSED
OUTLINE

MERGENTHALER LINOTYPE COMPANY
Brooklyn, New York

NEW YORK CITY, CHICAGO, SAN FRANCISCO, NEW ORLEANS
CANADIAN LINOTYPE, LIMITED, TORONTO

Representatives in the Principal Cities of the World

TRADE LINOTYPE MARK

DE VINNE OUTLINE

10 Point De Vinne Outline with Bold Face No. 6 (10△276) Code word, JUUS. Lower case alphabet, 158 points. Figures, .083

HOW IS ONE to assess and evaluate a type face in terms of its es 1234

HOW IS ONE to assess and evaluate a type face in terms of its es 1234

12 Point De Vinne Outline with Bold Face No. 6 (12△122) Code word, JUVA. Lower case alphabet, 187 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in ter 1234

HOW IS ONE to assess and evaluate a type face in ter 1234

14 Point De Vinne Outline with Bold Face No. 6 (14△80) Code word, JUWE. Lower case alphabet, 219 points. Figures, .1107

HOW IS ONE to assess and evaluate a type fac 1234

HOW IS ONE to assess and evaluate a type fac 1234

12 Point De Vinne Outline with Italic (12△108) Code word, JUQI. Lower case alphabet, 183 points. Figures, .0968

HOW IS ONE to assess and evaluate a type face in ter 1234

HOW IS ONE to assess and evaluate a type face in ter 1234

14 Point De Vinne Outline with Italic (14△72) Code word, JURO. Lower case alphabet, 218 points. Figures, .1107

HOW IS ONE to assess and evaluate a type fac 1234

HOW IS ONE to assess and evaluate a type fac 1234

18 Point De Vinne Outline (18△183) Code word, JUSU. Lower case alphabet, 229 points. Figure 1, .0968; 2 to 0, .1107

HOW IS one to assess and evaluate a type fac 12

24 Point De Vinne Outline (24△141) Code word, JUTY. Lower case alphabet, 302 points. Figures, .1937

HOW IS one to assess and evalua 12

30 Point De Vinne Outline (30△260) Code word, ZEYYO. Lower case alphabet, 369 points. Figure 1, .1937; 2 to 0, .2213

HOW IS one to assess and e 12

36 Point De Vinne Outline (36△159) Code word, ZEYZU. Lower case alphabet, 439 points. Figure 1, .2213; 2 to 0, .249

HOW IS one to assess 12

Matrix Information. The 10, 12, 14 and 18 point sizes will run in 90 channel magazine. 24 point De Vinne Outline will run in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 30 point De Vinne Outline will run in Wide 72 channel magazine; also lower case, except m, in cap channels of 72 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. 36 point De Vinne Outline will run in Wide 72 channel magazine and in Wide 34 channel magazine.

LIST OF CHARACTERS AVAILABLE IN TWO-LETTER FONTS

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

ABCDEFGHIJKLMNOPQRSTUVWXYZ&

12345 abcdefghijklmnopqrstuvwxyz 67890

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! (|) * ‘ ’ = — Æ Œ ﬔ . . . fi fl ff ffi ffl æ œ £ $

, . : ; ? ! ( ) ‘ ’ = — Æ Œ ﬔ . . . *fi fl ff ffi ffl æ œ £ $*

⅛ ¼ ⅜ ½ ⅝ ¾ ⅞ @ % † ‡ § ¶ = [ ]

TRADE LINOTYPE MARK

CONDENSED OUTLINE

10 Point Condensed Outline (10△101) Code word, JIWO — Lower case alphabet, 126 points. Figures, .0761

HOW IS ONE to assess and evaluate a type face in terms of its esthetic design 1234

12 Point Condensed Outline (12△69) Code word, JIXU — Lower case alphabet, 154 points. Figures, .0[illegible]

HOW IS ONE to assess and evaluate a type face in terms of its esth 1234

18 Point Condensed Outline (18△75) Code word, JIZY — Lower case alphabet, 178 points. Figures, .1[illegible]

HOW IS one to assess and evaluate a type face in terms of 12

24 Point Condensed Outline (24△99) Code word, JOAM — Lower case alphabet, 234 points. Figures, .1107

HOW IS one to assess and evaluate a type f 12

30 Point Condensed Outline (30△53) Code word, JOBA — Caps, figures and points only. Figures, .1798

HOW IS ONE TO ASSESS AND EVALU 12

Matrix Information: The 10, 12, 18, and 24 point sizes of Condensed Outline will run in 90 channel magazine. The 30 point size will run in 90 channel magazine, except figures, which run according to advertising figure layout or pi.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) ' " - — & $ ¢ . . . 1/8 1/4 3/8 1/2 5/8 3/4 7/8

GOTHIC CONDENSED OUTLINE

12 Point Gothic Condensed Outline (12△125) Code word, LIEP. — Caps, figures and points only. Figure 4, .1176; balance, 0968

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TE 1234

18 Point Gothic Condensed Outline (18△247) Code word, LIOR. — Figure 1, .0668; 4, .1522; balance, .1245

HOW IS ONE TO ASSESS AND EVALUATE A T 1234

Matrix Information: The 12 point size will run in 90 channel magazine. The 18 point size will run in 90 channel magazine, except figures, which run according to advertising figure layout or pi.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 , . : ; ? ! ( ) ' " - — & $ ¢ 1/4 1/2 67890

th.106W.-Attractive front double, private bath, kitchenette; references; quiet use.

th.204W.-Exquisite, large, private bath; gentlemen; references essential: modern. RHinelander 4-1889.

th.202W.-Attractive singles, double, newly decorated, all conveniences, reasonable. (4E).

th.219W.-Beautiful, exclusive, cheerful, semi-private bath; lady; references; exceptional.

80TH (RIVERSIDE DR.)

-story Riverside Towers Hotel, overlooking Hudson, $9 weekly up; monthly rates. Rafalgar 7-5200.

RD.2W. (Park).-Newly furnished single, $6; responsible gentleman. (Subway).

anc.

3RD. 118 W.-FIREPROOFED, $2.50 UP. odern singles, doubles; housek'g service.

Real Estate for Sale

AKE MOHEGAN.-Beautiful stone house, 7 rooms, 2 baths, garage, oil burner, landaped grounds, price reasonable. Inquire Liebman, Peekskill 1071, or STuyvesant 3495.

CLOSING AN ESTATE
REAL BARGAINS

ree choice residence lots, northwest subb; $1,000 takes all; $200 cash, 3 acres, 95; $200 cash 1 cement road corner, $1,; $225 cash. Possession will be given on parcels on down payment. Write at once these bargains will not last. Phone MAy-ower 3-9125.

DROUGH HALL Section.-Sell 4 houses, entire plot 100x100. MAin 4-5476.

LATBUSH FORECLOSURE - New detached brick, will sell deed, $500; 1-fam-, 7 rooms, 2 finished rooms, basement, eakfast room, 2 colored tile baths, open rch, garage, Hollywood awnings, screens, rigidaire, 5c Manhattan. NASH, 1535 Flatsh Ave.

LATBUSH.-Corner, 11 rooms, 3 baths; sun parlor atbush Av Splanade 5

LATBUSH house, cor nable offe

NDENHU two duple iced rents ars liquid lling pric vestments , 10% cas rial Mach

ARGAIN Rural Community, 94-02 Sutphin blvd. Amaica 6-6660.

LATBUSH.-Fine apartment site, near new City College, X 6225 Times Annex.

UNGALOW-Beautiful lake, 4 rooms, $1,-100; improvements; terms; 800 feet elevaon. Wanagru, 1117 St. Nicholas Ave. Adsworth 3-8494.

DIRONDACKS - 32 acres, pine grove; pavement; 2 miles Lake George; public each; $1,600. Earl Woodward. Luzernse, Y.

GREENWOOD LAKE

evel wooded cabin sites, 50x100, city wa-, electricity, private beach, $195 up; $25 sh, $10 monthly; Christians; cabins built order. Lentz, Box 25, Greenwood Lake, Y.

MALL farm, year-round 4-room house. $10.50; terms. AUdubon, 2130 Amsterdam Ave. (166th).

WE ARE SELLING
BANKRUPT STOCKS

of High Grade
Furniture, Rugs and Stoves

COMPARE OUR PRICES

5-PIECE BREAKFAST SETS	$17.00
WALNUT STEEL BEDS	5.00
WALNUT CHIFFORETTES	12.00
TUDOR DINING SETS	35.75
9x12 WILTON VELVET RUGS	24.00
OVERSTUFFED PARLOR SETS	75.00
REED SUN PARLOR SETS	19.00
REED CHAISE LOUNGES	14.00

Also a large stock of slightly used furniture, stoves and rugs.

MORGAN FURNITURE CO.

49-95 Madison Avenue.

BEDROOM SET, 7 pieces, Satinwood inlaid; 3-piece living set, Oriental rugs; bargain; private, 615 W. 184th (3D).

BEDROOM, living room, dining; radio, rugs, kitchen; sacrifice; private dealer, JAmaica 6-3877.

BEDROOM Suite, mahogany, $25 if removed promptly. Apt. 105, 561 W. 141st.

BOOKCASES, open wall cases, walnut, good condition; reasonable. No dealers. ENdicott 2-7883.

BOOKCASES, rugs, picture, studio couch, vacuum; moving; reasonable. 1 J, 309 W. 109th.

DINETTE set, broadloom carpeting, studio couch, covers; no dealers. WIckersham 2-0243.

DINING room set, table, 6 chairs, china closet and buffet; very reasonable. No dealers. Call (Apt. 7A), 139 E. 94th st.

DINING ROOM, modern, excellent condition, reasonable; candelabras; no dealers. RIverside 9-5873.

DINING Suite, odd pieces; great sacrifice to quick buyer. Evenings, TRafalgar 7-1568.

LIBRARY table, desk, end table, lamps, radio, bedding, etc. 1 88th (4B).

g Table, 263 lgar 7-9087.

, satinwood ly used, ex- $120. Ware- 6 E. 13th St.

05 LEX.

Cash or E Z sses, chairs, bargain. 205 niture, love seat, tapestry, chair, &c. Radio, RIverside 9-4325.

CLOSING Out Dining and Bedroom Sets, together with odds and ends.
REAL BUY.
Apt. 3J, 91 Payson ave., New York, near Dyckman st. LOrraine 7-2264.

COMFORTABLE, carefully selected; new within year; 4 rooms, some Old Mahogany and Cherry; $350 or separately. CHelsea 2-7844.

CONTENTS of 4-room apt.; sell separately; reasonable. Call mornings. FOrdham 4-4242.

COSTLY 3-piece modern living room, chromium frame, down cushions, $65; many occasional pieces. Custom. 139 W. 54th.

EXCEPTIONALLY fine Living, Bedroom,

Reading left to right, the display used in first two columns is Linotype Gothic Condensed Outline. The third column display is Linotype Condensed Outline. Linotype De Vinne Outline is used in the two right hand columns. The body type throughout is 5½ point Excelsior with Bold Face No. 2 set with short descenders, 14 lines to the inch. Department heads are 10 point Cheltenham Bold Condensed.

545 5TH AVE. (45th). MUrray Hill 6-0630.

SHORTHAND AND TYPEWRITING
in 30 FULL DAYS by Professor Miller, who taught in Columbia University for 5 years. MILLER INSTITUTE OF SHORTHAND, 1,450 Broadway, at 41st St. PEnn 6-8886. Evening courses require 10 to 12 weeks. Established 16 years—5,000 graduates.

JOURNALISM.
Its practical application to newspaper work. Intensive course by assistant editor of prominent daily newspaper. Registration now; bulletin on request. Franklin School of Business, Times Bldg., Times Square. MEdallion 3-3849.

DENTAL-MEDICAL ASSISTING

DAY-EVENING Classes. LOW RATES. Good positions available. Get Free Book E. MANHATTAN DENTAL ASST'S SCHOOL, 60 E. 42d (opp. Grand Central). MU 2-6234.

OFFICE positions require intensive training Secretarial courses, bookkeeping, typewriting, speed dictation, comptometry, switchboard, free employment service. Franklin School of Business, Times Building, MEdallion 3-3849.

Sales Help Wanted—Male

ADVERTISING SALESMAN for the Paramount Theatre Magazine Radio Programs; fast selling—every merchant a prospect; 33 1-3% commission paid daily. 1457 Broadway, Room 620.

ADVERTISING SOLICITORS, telephone and personal contact men, experienced; commission. See Mr. Rogers, 22 East Park St., Newark, N. J. (mornings).

AUTOMOBILE SALESMEN, old-established Ford dealer; floor time; leads; drawing Picard, 1,677 Broadway, after 10 A. M.

BOOK, MAGAZINE SALESMEN
Brand new deal starting; book-magazine premium; accustomed average $50 weekly; commissions W. C. Pinckney, 154 Nassau St.

CHRISTMAS CARDS
Start now—earn big commissions selling unsurpassed Personal Christmas Cards, Stationery. Superb 21-card $1 Box; 50c profit, 6 others Free samples. Experience unnecessary.
WALLACE BROWN, INC.,
Main Office 225 5th Ave. (27th) Dept. T M. Times Square, 120 W. 42d St., Suite 1102 Downtown, 154 Nassau St., Suite 1425

CHRISTMAS CARDS
Personal and Business

Big commissions daily. Exclusively engraved line, 53 numbers. Sells readily to executives, professionals, concerns. Free selling kit. Sunshine Art, 154 Nassau St., Dept. 90A.

CHRISTMAS CARDS: 50% commission selling friends irresistible 21-folder $1 assortment; samples on approval; free personal card offer. Write CHILTON GREETINGS, 179 Lincoln, Dept. T, Boston, Mass.

COAL SALESMEN, experienced, retail trade; salary, commission. Bode, 406 East 31st.

EGG SALESMEN, wholesale following; salary and commission. Nagle, 974 47th St., Brooklyn.

ELECTRICAL SUPPLY SALESMAN with following; good opportunity; salary and commission. L 416 Times.

FREIGHT SOLICITOR, real business-getter, with established accounts by high-class motor freight operation between Philadelphia and New York, Baltimore, Washington; liberal salary. V 673 Times Annex.

HARDWARE SALESMEN

TEDDY ROSS AGENCY

439 Fourth Ave. (30th). AShland 4-0145.

BARBERS, excellent positions immediately. WIsconsin 7-6038.

Scheinman's, 140 W. 42

BARBERS, hairdressers, manicurists, wanted (barber shops) experts, beginners, positions everywhere. De Pascale Agency, 1814 Lexington Ave. (113). LEhigh 4-0900.

BARBERS, marcellers, manicurists, bootblacks, Nardiello Agency, 379 Bridge St., B'klyn. TRiangle 5-2918.

BARBERS, bootblacks, manicurists for everywhere. Militto Agency, 513 Courtlandt Ave. MOtt Haven 9-5657.

BOYS, FACTORY, $10-$12-$14
TINSMITHS, sheet metal work'rs, $6-$8 day
TURRET Lathe Hands $40 week

PLUMBERS, $7-$8

FLOOR Scrapers, machines $7-$8
POLISHERS-BUFFERS, factory $30-$35
CARPENTERS, alterations, city $7 day
PACKER, glassware (age 30-35) $18
EDWARDS AGENCIES, 777 6th Ave (26)

CHAUFFEURS (large trucks), $28, 40 hours; paid for overtime; Christians-American; good references. Geneva Agency, 1235 6th Ave.

GENEVA AGENCY, 1235 6th Ave. (49th) has 300 good positions open for all mechanics, machinists, tradesmen, industrial workers.

PAINTERS, $7-$8

Electricians (oil burners), $7; furniture cabinetmakers, $36; floor scrapers, $6; cabinetmakers-bench hands, $36; woodworkers, packers (glassware), $30; hardware clerks, solderers, $25; polisher-buffers, $36; second-class polishers, $22.50; foundry moulders, lathe hands, upholsterers. GENEVA Agency, 1235 6th Ave. (49th). Open 7.

Instruction—Men

Switchboard Operator
File Clerk, Receptionist

THE DELEHANTY INSTITUTE
11 E. 16th St. STuyvesant 6-6900

BOOKKEEPING

THE DELEHANTY INSTITUTE
11 East 16 St. STuy. 9-6900

FINGERPRINTING

THE DELEHANTY INSTITUTE
11 East 16 St. STuy. 9-6900

BECOME AN OPTICIAN, 4-8 months; day, evening; catalogue. School Mechanical Optics, Montague-Henry Sts., Brooklyn. MAin 4-4211.

BE SUCCESSFUL! Learn photography portraiture, advertising, motion picture. Book "K" free. New York Institute Photography, 10 W. 33d.

SHOWCARD WRITING and POSTER ART. Practical Shop Instruction. Free interesting booklet. Republic Schools, 58 W. 18th. (Est. 15 yrs.)

Herkimer Institute

New York's First Service School of
AIR-CONDITIONING
Refrigeration
Stokers, Oil Burners

OVERSTOCK sale! Advertised mak from $19.50.

KEYSTONE, 735 B'wa

Absolutely sacrificing 1937 refrigerat Crosleys, Electrolux, Frigidaires, Gen Electrics, Kelvinators, Westinghouses fr $19.50. Reliance, 4th floor, LOngacre 5-92

110 W. 34

Child's Bldg. Op. Macy

Furniture—Household Goods

A chance to save 30% to 50% on NEW FURNITURE. Samples, CLOSEOU Living Rms., Bedr'ms, $24 to $69; Beds, Dining Rooms, Davenport Sets, $49 to Twin Studios, $12; Secret'y, $12; Rugs,

Lexington Warehous

ESTABLISHED 44 YEARS
106 EAST 32ND, NEAR 4th AVE.

FALL CLEARANCE SALE!
4 Floors of Bankrupt Furniture
Must Go Regardless of Price!
SEE US BEFORE BUYING!

Underwriters Wareh'

143 W. 51ST., NEAR 7TH AVE.

A CHANCE OF A LIFETIME—Mahog Sheraton Bedroom Suite; slightly u exhibition sample. Will sacrifice $ Warehouse, 39 E. 13th St. (near 4th A

ALPINE WAREHOUS

205 LEXINGTON AVE., CORNER 32 Living, dining rooms, studio couc breakfast sets, secretary, rugs—cash terms.

FURNITURE AT WHOLESALE COST
Bedrooms $39-$69 Studios
Living Rooms $42-$79 Secretary
Dining R'ms $32-$95 Rugs, 9x12
IRVING'S, 225 LEXINGTON AVEN N'r 34 St. Open eves. Terms. Free Delive

JUST A WAREHOUSE.
Tremendous selection—Eighteenth Cent Modern, Maple Living, Dining, Bedroo $22-$44-$192
A. ALTMAN'S STORAGE WAREHOU 57 E. 8TH ST., NR. WANAMAKER'S

Reupholstering

$40 Reupholstering $4

Your living room suite made like n Suite called for and delivered. Wide ch of coverings. New spring units. Suite webbed and reinforced. Frames repai and refinished.
SUITE SANITIZED AND STERILIZ
ALL WORK GUARANTEED

Pay $1 Weekly

L. M. BLUMSTEIN

DEPARTMENT STORE
53 YEARS OF SATISFACTION
230 WEST 125TH ST.
FOR ESTIMATE, MONUMENT 2-342

Don't let low prices mislead you.
Call TRemont 2-888

Get our free estimate, convince yours better re-upholstering, remodeling; 3-pi living room suites, davenettes, fringes, b

MISCELLANEOUS FACES

There are available many Linotype "special-purpose" faces, both text and display, which are not provided in complete series. These are shown on the following pages.

Two-Letter Faces

FACE	POINT SIZE
No. 10 with Gothic No. 4	5, 6
No. 6 with Gothic No. 16	4¾
No. 18 with Antique Black No. 1	5
No. 4 with Bold Face No. 2 Cond.	5½
No. 2 with Antique No. 2	6
No. 10 with Italic and S. C.	5
No. 12 with Gothic No. 8	6
No. 8 with Bold Face No. 2	6
No. 2 with Gothic No. 3	6, 7, 8, 10, 12
Pabst Old Style with Italic	10, 12, 14
Classic with Italic and S. C.	6, 8, 10, 12
Classic with Century Bold	8, 10, 12, 14
Clearface Bold with Italic	14

Display Faces

FACE	POINT SIZE
Pabst Old Style Condensed	18
Classic Italic	18
Antique Condensed	18
Antique Extra Condensed	20
Caption	24, 30, 36, 42
Clearface Bold	18, 24, 30
Clearface Bold Italic	18, 24, 30
Caslon No. 4	18
Condensed Title No. 1	20
De Vinne Condensed	24, 30
De Vinne Extra Condensed	18, 24
Jenson Condensed	18
Elzevir No. 2	18, 24, 30, 36
Latin Extra Condensed	30
Latin Compressed	30
Latin Condensed	18, 21, 24, 30, 36
Title No. 1	18
Title No. 2	18, 24
Ionic Condensed	18, 24, 30, 36
Ionic Extra Condensed	12
Metrolite No. 4 Italic	24, 30
Metrothin No. 4 Italic	24, 30

TRADE LINOTYPE MARK

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

5 POINT No. 10 *with* GOTHIC No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who fur-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ
ABCDEFGHIJKLMNOPQRSTUVWXYZ

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890

Matrix Intermatic [illegible] Lower case alphabet, 72 points. Figures, 0447, comma and period, 0277. Runs in 90 channel magazine. Code word: MOLZ.

LINOTYPE

6 POINT No. 10 *with* GOTHIC No. 4

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO T PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(scale)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890

Matrix Intermatic 6276. Lower case alphabet, 96 points. Figures, 0484, comma, period and thin space, 0277. Runs in 90 channel magazine. Code word, MOPY.

4¾ POINT No. 6 *with* GOTHIC No. 16

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of its own fine taste. His letters **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions; it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£„:;'-'?!*††§¶ffffffffl) 67890
12345 ($£„:;'-'?!*††§¶ffffffffl) 67890

Matrix Information 4¾. Lower case alphabet, 76 points. Figures, 6[illegible] period and the space [illegible] Key in the channel magazine Code word: ZHKO

LINOTYPE

5 POINT No. 18 *with* ANTIQUE BLACK No. 1

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it?**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£„:;'-'?!*††§¶ffffffffl) 67890
12345 ($£„:;'-'?!*††§¶ffffffffl) 67890

Matrix Information 5½. Lower case alphabet, 76 points. Figures, 6[illegible] period and the space [illegible] Key in the channel magazine Code word: XHEE

5½ POINT No. 4 *with* BOLD FACE No. 2 CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY D THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO T

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to

[illegible]

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-mak[illegible]

[illegible]

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (**$£**,.:;'-'?!*†‡§¶fiffffffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiffffffl) **67890**

Matrix Information—5½-50. Lower case alphabet, 96 points. Figures, [illegible]; comma, period and thin space, [illegible]. Runs in 90 channel [illegible] Code word, MIGGO.

LINOTYPE

6 POINT No. 2 *with* ANTIQUE No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the nth degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($ £,.:;'-'?!*†‡§¶fiffffffl) 67890
12345 ($ £,.:;'-'?!*†‡§¶fiffffffl) 67890

Matrix Information—6-50. Lower case alphabet, 112 points. Figures, [illegible]; comma, period and thin space, .028. Runs in 90 channel magazine. Code word, MIBO.

5 POINT No. 10 *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$£,.:;'-'?!*†‡§¶fiflffffifflfiffl) 67890
12345 (\$£,.:;'-'?!†‡§¶fiflffffifflfiffl) 67890*

Matrix Information — Lower case alphabet 26 points. Figures 0 to 9, comma, period and thin space 9 units. Runs in 90 channel magazine. Code word: MOUR

LINOTYPE

6 POINT No. 12 *with* GOTHIC No. 8

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$£,.:;'-'?!*†‡§¶fiflffffifflfiffl) 67890
12345 (\$£,.:;'-'?!*†‡§¶fiflffffifflfiffl) 67890

Matrix Information — Lower case alphabet 26 points. Figures 0 to 9, comma, period and thin space 9 units. Runs in 90 channel magazine. Code word: MOUE

TRADE LINOTYPE MARK

6 POINT No. 8 *with* BOLD FACE No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DE
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (\$£,.:;'-'?!*†‡§¶fiflffffifflfiffl) 67890
12345 (\$£,.:;'-'?!*†‡§¶fiflffffifflfiffl) 67890

Matrix Information — Lower case alphabet 26 points. Figures 0 to 9, comma, period and thin space 9 units. Runs in 90 channel magazine. Code word: MODI

6 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DES
WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE O

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information 5/26. Lower case alphabet, 108 points. Figures, .0570; comma, period and thin space, .081. Runs in 90 channel magazine. Code word, MIWA.

LINOTYPE

7 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A S

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type de- **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information 7/30. Lower case alphabet, 110 points. Figures, .076; comma, period and thin space, .098. Runs in 90 channel magazine. Code word, MIXF.

LINOTYPE

8 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI
DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practi- How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fit-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information 8/27. Lower case alphabet, 118 points. Figures, .0591; comma, period and thin space, .0295. Runs in 90 channel magazine. Code word, MIYD.

10 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($ £ ,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($ £ ,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 10/12 Lower case alphabet 74 points, Figures 67c, comma, period and thin space one unit. Runs in 90 channel magazine. Codeword: MIZA

LINOTYPE

12 POINT No. 2 *with* GOTHIC No. 3

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN T
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 12/14 Lower case alphabet 74 points, Figures 67c, comma, period and thin space one unit. Runs in 90 channel magazine. Codeword: MIZAX

10 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬀﬃﬄ) 67890*

Matrix [illegible] 1-2-13-2. Lower case alphabet, 151 points. Figures, .093; comma, period and thin space, .046. Runs in 90 channel magazine. Code word NOZA.

LINOTYPE

12 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬀﬃﬄ) 67890*

Matrix [illegible] 1-2-13-2. Lower case alphabet, 151 points. Figures, .093; comma, period and thin space, .046. Runs in 90 channel magazine. Code word NOZA.

14 POINT PABST OLD STYLE *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FA

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of print-*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶ﬁﬂﬀﬃﬄ) 67890
12345 ($£,.:;'-'?!†‡§¶ﬁﬂﬀﬃﬄ) 67890*

Matrix list number 14 56. Lower case alphabet [illegible] *channel* [illegible] *Codeword:* NUAB.

LINOTYPE

18 POINT PABST OLD STYLE CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
12345 ($,.:;'-'?!ﬁﬂﬀﬃﬄ) 67890

Matrix [illegible] *channel* [illegible] *Codeword:* NUBA

6 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek

(one point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (S£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! *fiflffffiffl) 67890*

Matrix Information: 12 36. Lower case alphabet, 87 points. Figures, .0484, comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, JANU.

LINOTYPE

8 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SP

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it

(one point added)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 (S£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! *fiflffffiffl) 67890*

Matrix Information: 12 8. Lower case alphabet, 114 points. Figures, .0621, comma, period and thin space, .0311. Runs in 90 channel magazine. Code word, JAOM.

10 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ES
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! ¶*fiflffffiffl) 67890*

Matrix Information — Upper & lower case alphabet, 14 points, Figures, 6666, comma, period and thin space — 24 Ems in 30 channel magazine — Cast on set — TAPY

TYPE LINOTYPE MARK

12 POINT CLASSIC *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡ *fiflffffiffl) 67890*

Matrix Information — Upper & lower case alphabet, 14 points, Figures, 6666, comma, period and thin space — 24 Ems in 30 channel magazine — Cast on set — TAPY

8 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the**

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the**

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix information: 5'2"5. Lower case alphabet, 11 points. Figures, one 2, comma, period and thin space, 0321. Runs in 90 channel magazine. Code word: JAST.

LINOTYPE

10 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is al-**
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix information: 5'2"5. Lower case alphabet, 10 points. Figures, one 2, comma, period and thin space, 0340. Runs in 90 channel magazine. Code word: JAFO.

LINOTYPE

12 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superla-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a

one point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&

abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz

12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 5'2"5. Lower case alphabet, 12 points. Figures, one 3, comma, period and thin space, 0415. Runs in 90 channel magazine. Code word: JAUN.

14 POINT CLASSIC *with* CENTURY BOLD

HOW IS ONE TO ASSESS AND EVALUATE A TYPE F
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fit-
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

LINOTYPE

18 POINT CLASSIC ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and bal-

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
12345 ($,.:;'-'?!fiflffffiffl) 67890

ANTIQUE CONDENSED

6 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a ty 1234

Matrix Information: 28△35. Lower case alphabet, 30 points. Figures, .107. Runs in 72 channel magazine. Code word, IGMO.

ANTIQUE EXTRA CONDENSED

7 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOTYPE. HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS 1234

Matrix Information: 34△35. Caps, figures and points only. Figures, .761. Runs in 90 channel magazine. Code word, IGXU.

CAPTION

24 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234

Matrix Information: 44△53. Caps, figures and points only. Figures, .1107. Runs in 90 channel magazine. Special alignment. Code word, INWY.

18 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DO
LINOTYPE. HOW IS ONE TO ASSESS AND EVAL 1234

Matrix Information: 30△5. Caps, figures and points only. Figures, .112 or .123. Runs in 90 channel magazine. Code word, INXA.

8 Point

HEADS. The quick brown fox jumps over the la
dog. Linotype. How is one to assess and e 1234

Matrix Information: 9△11. Lower case alphabet, 8 points. Figures, .112 or .123. Runs in 72 channel magazine. Code word, INYF.

42 Point

THE QUICK BROWN FOX JUMPS OVER
THE LAZY DOG. LINOTYPE. HOW 1234

Matrix Information: 44△53. Caps, figures and points only. Figures, .761. Runs in 72 channel magazine, also caps and figures in 54 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, INZE.

CLEARFACE BOLD *with* ITALIC

14 Point

HEADS. The quick brown fox jumps over the lazy dog. Lino How is one to assess and evaluate a type face in terms of 1234

HEADS. The quick brown fox jumps over the lazy dog. Lino How is one to assess and evaluate a type face in terms of 1234

Matrix Information—14⁄148—Lower case alphabet—181 points—Figures—1197, comma, period and thin space—[illegible]—Runs in 9-channel magazine—17 point alignment—Code word: LAVA

CLEARFACE BOLD

18 Point

HEADS. The quick brown fox jumps over the laz dog. Linotype. How is one to assess and eval 1234

Matrix Information—18⁄239—Lower case alphabet—241 points—Figures—1283—Runs in 7-channel magazine, also lower case in cap channels of 9-channel magazine with caps and figures in 84-channel auxiliary—19 point alignment—Code word: LAWY.

24 Point

HEADS. The quick brown fox jumps o the lazy dog. Linotype. How is on 1234

Matrix Information—24⁄299—Lower case alphabet—[illegible] points—Figures—[illegible]—Runs in 7-channel magazine, also lower case, except m and w, in cap channels of 9-channel magazine with caps and figures in 84-channel auxiliary magazine—[illegible] point alignment. Code word: JAYP.

30 Point

HEADS. The quick brown fo 12

Matrix Information—30⁄147—Lower case alphabet—187 points—Figures—[illegible]—Runs in Wide 7-channel magazine, also lower case in cap channels of 7-channel magazine, with caps and figures in Wide 84-channel auxiliary magazine—Code word: JEAK

CLEARFACE BOLD ITALIC

18 Point

HEADS. The quick brown fox jumps over the la dog. Linotype. How is one to assess and ev 1234

Matrix Information—18⁄241—Lower case alphabet—[illegible] points—Figures—1283—Runs in 7-channel magazine, also lower case in cap channels of 9-channel magazine with caps and figures in 84-channel auxiliary—[illegible] point alignment—Code word: [illegible]

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. Ho 1234

Matrix Information—[illegible]—Lower case alphabet—[illegible] points—Figures—[illegible]—Runs in [illegible]-channel magazine, also lower case in cap channels of 9-channel magazine with caps and figures in 84-channel auxiliary—[illegible] point alignment—Code word: [illegible]

30 Point

HEADS. The quick brown f 34

Matrix Information—30⁄[illegible]—Lower case alphabet—[illegible] points—Figures—[illegible]—Runs in Wide [illegible]-channel magazine, also lower case in cap channels of [illegible]-channel magazine with caps and figures in Wide 84-channel auxiliary—Code word: [illegible]

CASLON NO. 4

18 Point

HEADS. The quick brown fox jumps over the laz dog. Linotype. How is one to assess and eva 1234

Matrix Information: 18△117. Lower case alphabet, 234 points. Figures, .1197. Runs in 90 channel magazine. Code word, IRDE.

CONDENSED TITLE No. 1

20 Point

THE QUICK BROWN FOX JUMPS OVER THE L DOG. LINOTYPE. HOW IS ONE TO ASSESS A 1234

Matrix Information: 20△3. Caps, figures and points only. Figures, .110. Runs in 90 channel magazine. Code word, JOEN.

DE VINNE CONDENSED

14 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to 1234

Matrix Information: 14△117. Lower case alphabet, 266 points. Figure 1, .1[illegible]; [illegible] Runs in 7[illegible] channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, JUIX.

30 Point

HEADS. The quick brown fox jum over the lazy dog. Linotype. H 1234

Matrix Information: 30△83. Lower case alphabet, 306 points. Figures, .1248. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary. Code word, JUNA.

DE VINNE EXTRA CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. Ho is one to assess and evaluate a type face in terms of its esthetic 1234

Matrix Information: 18△5. Lower case alphabet, 164 points. Figure 1, .0[illegible]; 2 to 0, .079. Runs in 90 channel magazine. Code word, IUOR.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type 1234

Matrix Information: 24△27. Lower case alphabet, 200 points. Figure 1, .076; 2 to 0, .104. Runs in 90 channel magazine. Code word, JUPE.

JENSON CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type f 1234

Matrix Information: 18△53. Lower case alphabet, 191 points. Figures, .110. Runs in 90 channel magazine. Code word, LYOV.

ELZEVIR No. 2

12 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type fac 1234

Matrix Information—1,213. Lower case alphabet 14 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 20 channel magazine. Code word: JYRI.

24 Point

HEADS. The quick brown fox jumps over t lazy dog. Linotype. How is one to ass 1234

Matrix Information—1,458. Lower case alphabet 28 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 20 channel magazine, also lower case, except m and w, in cap channels at 9% channel increase with caps and figures in 15 channel auxiliary magazine. Code word: JYSO.

30 Point

HEADS. The quick brown fox jump over the lazy dog. Linotype. 1234

Matrix Information—30, 42. Lower case alphabet 36 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 15 channel magazine, also caps except C and O, and figures in 15 channel auxiliary magazine. Code word: JYUI.

36 Point

HEADS. The quick brown fox jumps over the lazy do 1234

Matrix Information—36, 51. Lower case alphabet 42 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in Wide 15 channel magazine, also lower case, except m and w, in cap channels at 9% channel increase with caps and figures in Wide 15 channel auxiliary magazine. Code word: JYUC.

TITLE No. 1

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and eva 1234

Matrix Information—18, 129. Lower case alphabet 24 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 20 channel magazine. Code word: ODPA.

TITLE No. 2

18 Point

HEADS. The quick brown fox jumps over the laz dog. Linotype. How is one to assess and ev 1234

Matrix Information—18, 105. Lower case alphabet 24 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 20 channel magazine. Code word: ODSO.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. H 1234

Matrix Information—42, 84. Lower case alphabet 30 points. Figures 1, 2, 3, 4, 5, 6, 7, 8, 9, 10. Runs in 7 channel magazine. Is lower case, except m and w, in cap channels at 9% channel increase with caps and figures in 15 channel auxiliary. Code word: ODLU.

IONIC CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is o to assess and evaluate a type face in terms of its esthetic design? Wh 1234

Matrix Information: 24△287. Lower case alphabet, 46 points. Figures, .0[illegible]. Runs in 90 channel magazine, 16 point alignment. Smallest slug on which this face will cast is 16 point. Code word, LYEJ.

24 Point

HEADS. The quick brown fox jumps over the lazy dog. Lin How is one to assess and evaluate a type face in term 1234

Matrix Information: 24△243. Lower case alphabet, 188 points. Figures, .0968. Runs in 90 channel magazine, 22 point alignment. Smallest slug on which this face will cast is 21 point. Code word, LYFU.

30 Point

HEADS. The quick brown fox jumps over the la dog. Linotype. How is one to assess and ev 1234

Matrix Information: 30△38. Lower case alphabet, [illegible] points. Figures, [illegible]. Runs in 90 channel magazine, [illegible] point alignment. Smallest slug on which this face will cast is 27 point. Code word, LYGY.

36 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one t 1234

Matrix Information: 36△99. Lower case alphabet, 272 points. Figures, .1383. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 34 point alignment. Smallest slug on which this face will cast is 32 point. Code word, LYIC.

IONIC EXTRA CONDENSED

42 Point

THE QUICK BROWN FOX JUMPS OVE THE LAZY DOG. LINOTYPE. HO 1234

Matrix Information: 42△35. Caps, figures and points only. Figures, .1383. Runs in 72 channel magazine; also caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 36 point. Code word, ZAJU.

LIST OF CHARACTERS AVAILABLE IN FONT

ABCDEFGHIJKLMNOPQRSTUVWXYZ

12345 abcdefghijklmnopqrstuvwxyz 67890

, . : ; ? ! ( ) ‘ ’ - – & $. ⅛ ¼ ⅜ ½ ⅝ ¾ ⅞

LATIN CONDENSED

18 Point

HEADS. The quick brown fox jumps over the lazy dog. Linotype. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information 18.37. Lowercase alphabet 70 points. Figures, 07. Runs in 96-channel magazine. Code word, LYVO.

21 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LIN
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE I 1234

Matrix Information 21.51. Caps, figures and points only. Figures, 0965. Runs in 90 channel magazine. Code word, ZIKL.

24 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234

Matrix Information 24.65. Caps, figures and points only. Figures, 111. Runs in 90 channel magazine. Code word, LYWU.

30 Point

THE QUICK BROWN FOX JUMPS OVER THE L
DOG. LINOTYPE. HOW IS ONE TO ASSE 1234

Matrix Information 30.85. Caps, figures and points only. Figures, 142. Runs in 90 channel magazine. Use in advertising layout or in. Code word, LYXY.

36 Point

THE QUICK BROWN FOX JUMPS 0 12

Matrix Information 36.98. Caps, figures and point only. Figures, 1715. Runs in 72-channel magazine, all caps and figures in 34-channel auxiliary magazine. Smallest size at which these faces will set is 84 point. Code word, LYZA.

LATIN EXTRA CONDENSED

30 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG.
LINOTYPE. HOW IS ONE TO ASSESS AND EVALUA 1234

Matrix Information 30.85. Caps, figures and points only. Figures, 142. Runs in 90-channel magazine. Code word, LYKU.

LATIN COMPRESSED

30 Point

THE QUICK BROWN FOX JUMPS OVER THE LAZY DOG. LINOT
HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE 1234

Matrix Information 30.85. Caps, figures and point only. Figures, 142. Runs in 90-channel magazine. Code word, LYXU.

METROLITE No. 4 ITALIC

24 Point

HEADS. The quick brown fox jumps over th
lazy dog. Linotype. How is one to asses 1234
ABCDEFGHIJKLMNOPQRSTUVWXYZ
abcdefghijklmnopqrstuvwxyz ($,.:;'-'?!)

Matrices and spaces: 24 E. Lowercase alphabet, 48 points. Figure [illegible], 1936. Runs in 7 channel magazine, also [illegible] channel magazine with caps and figures in 34-channel auxiliary magazine. Codeword: ZENIY.

36 Point

HEADS. The quick brown fox jumps
over the lazy dog. Linotype. H 1234
ABCDEFGHIJKLMNOPQRSTUV
abcdefghijklmnopqrstuvwxyz

Matrices and spaces: 24 E. Lowercase alphabet, 72 points. Figure [illegible], 1936. Runs in 7 channel magazine; also in Wide 34-channel auxiliary magazine. Smallest size in which this face will be cast is 30 point. Codeword: ZENEF.

METROTHIN No. 4 ITALIC

18 Point

HEADS. The quick brown fox jumps over t
lazy dog. Linotype. How is one to ass 1234
ABCDEFGHIJKLMNOPQRSTUVWXY
abcdefghijklmnopqrstuvwxyz($,.:;'-'?!)

Matrices and spaces: 24 E. Lowercase alphabet, 36 points. Figure [illegible], 1936. Runs in 7 channel magazine, also [illegible] channel magazine with caps and figures in 34-channel auxiliary magazine. Smallest size cast on this body is 14 point. Codeword: ZENDA.

30 Point

HEADS. The quick brown fox jum
over the lazy dog. Linotype. H 1234
ABCDEFGHIJKLMNOPQRSTUV

Matrices and spaces: 24 E. Lowercase alphabet, 60 points. Figure [illegible], 1936. Runs in 7 channel magazine; also in Wide 34-channel auxiliary magazine. Codeword: ZENJU.

Linotype DECORATIVE MATERIAL

18 Point 755 L, 755 R and 755 C

The Decorative Material displayed in following pages, much of it of distinguished character, is available, as indicated, in the form of either Border Matrices or Matrix Slides. Either form provides a method of unlimited *economical* typographic decoration. That very method—the simple, easily handled slug—assures an economy of production obviously unmatched by individual units.

Linotype's typographic decorative resources are rich indeed from the design viewpoint. There is period ornament in abundance for the traditional printer and typographer—authentic decoration suitable not merely for such famed types as Caslon Old Face, Janson, the Garamonds, Cloister, Granjon, Baskerville or Bodoni, but for scores of other old style, transitional and modern faces, as well as contemporary styles.

The designer who prefers more contemporary or "modern" typographic aids will find a wealth of variety in rule—plain, parallel, shaded, geometric and wavy—to meet his needs, as well as a considerable amount of abstract ornament including braces, tapered dashes, black dots, squares, triangles, and similar geometric motifs, in many sizes.

How Decoration Is Produced on the Linotype

All borders, rules, dashes, braces are cast on the Linotype in the same way as regular type matter—in the same molds and on the same slug bodies as any Linotype face.

Two kinds of matrices are used for various purposes:

MATRIX SLIDES, on which the *complete* rule or border is punched or cut in one piece of brass the full length of the slug (up to and including 42 picas), and

INDIVIDUAL BORDER MATRICES, which carry a *single* decorative unit on the matrix in the same manner as the individual character is punched on a matrix.

No special equipment is required to cast decorative material on the Linotype beyond Matrix Slides, individual Border Matrices, and one or two Matrix Slide Blocks (in which all slides of the same length are interchangeable), providing the proper filling piece is

used. A special matrix slide block is necessary for matrix slides of 16 to 36 point size.

Borders of a given body size require corresponding mold adjustment. Any border, however, may be cast on a larger body than its face size, if desired.

Design Duplications

Throughout following pages, there will be found references to duplicated designs in both Border Matrices and Matrix Slides. The INDEX also shows at a glance which designs are duplicated in both forms.

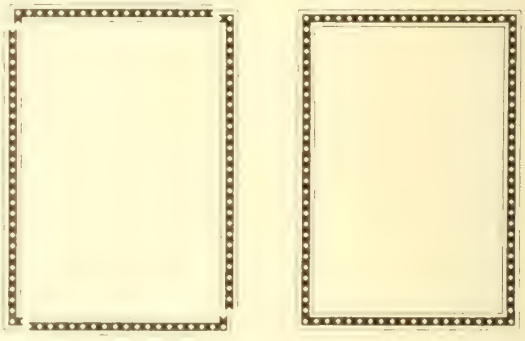
Comparison of the printed effect shows there is no difference between a border cast from individual matrices and the same design cast from a Matrix Slide. The basic difference between single units and the solid matrix slide lies in the *combination possibilities* of the single units with others to form a wide variety of effects. Thus a small assortment of Border Matrices affords many interesting and effective decorative variations.

Some Hints on Using Linotype Decoration

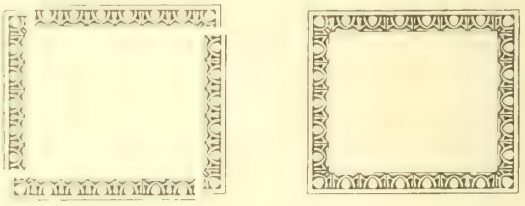
There are a number of short-cuts in using Linotype decoration that have been learned first-hand by experienced typographers and printers. The following suggestions of use are included for the helpfulness they will afford to younger men and women.

THE SIMPLE "BOX": Single mitered borders are traditional. They are cut to the *outside* dimensions of the box and go together in the fashion shown below:

Borders more intricate in design frequently cannot be mitered through the design without destroying the effect of the pattern. In such instances, a *corner matrix* is provided, or a corner is cut on the matrix slide. The cast slugs are then made up with lapped corners. This method also avoids the slight difficulties of justification to make mitered corners close tight and square in locking up. This shows the lapped corner:



When a corner matrix unit is used with repeating border units, that corner is cast on the end of a slug and slugs are put together as shown above and here:

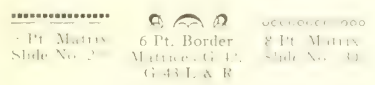


A border like this requires one unit only, facing to the right. But it is sometimes desirable to make a combination with both left and right cornerpieces. Therefore most Linotype cornerpieces are designed facing each way:



BUILT-UP BORDERS: A most effective use of border material lies in combining two or more designs through the placing of slugs parallel to each other, as in the opposite illustration of a built-up border. The requirements of good design frequently make it necessary to support or reinforce a given border by combinations of lines or decoration on either side of it. This merely involves choosing the proper rule matrix slides and

Here, for example, the following matrix slides and border matrices were utilized, reading from the outside of the border to the inside:



Any such combination of units to make a border is the result of a definite plan, rather than the haphazard, or accidental, combining of cast slugs. The illustration below shows precisely how this border was planned. Proof sheets of material were cut and pasted to visualize the completed effect:



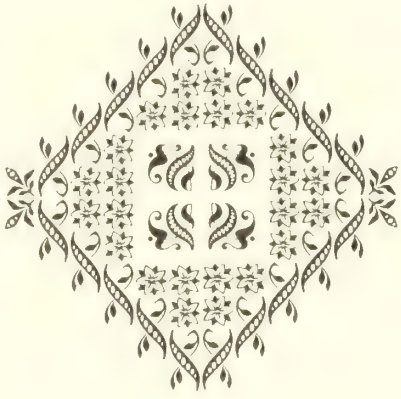
making up rule and border slugs together. The most elaborate decorative borders are merely a matter of careful planning and fitting. In a combined border of this character, the first step in the layout is to make the units of repeating squares fit, without a break or fraction of a unit. The pica rule renders first aid to the computation. In this border the inside units are 12 points, with 6 point corners. The outer rule occupies 6 points all around or one pica total width and length outside the inner decoration.

Any row of the 12 point units will be an even number of picas long. Therefore, adding one pica for the outer rule, we know this border can be made up to any dimension expressed in an even number of picas. The inner member of the border is adaptable to practically any measure.

DETACHED, OR FREE ORNAMENTS: Many Linotype border designs are useful to make a single decorative spot. Used singly, such spots vary from the tiny dot of a 5½ point character to the important note of a 36-point unit of design.

In this instance, the combination of material has remarkable possibilities. The free ornament below is made up of border units so arranged as to produce an harmonious and unified decorative spot.

These free ornaments were organized in layout in much the same manner as the preliminary design for the adjacent combination border, as may be noticed by the reproduc-

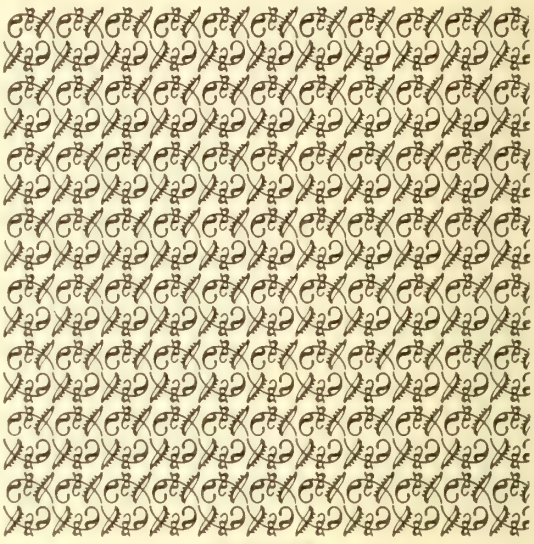


tion of a portion of this layout below. (This type of decoration is termed "free" because it is not attached to the border or structural part of the page. The term applies to architectural and typographical ornament under exactly similar conditions.)





24 Point G-21L, G-21R, G-22L and G-22R



12 Point 1026



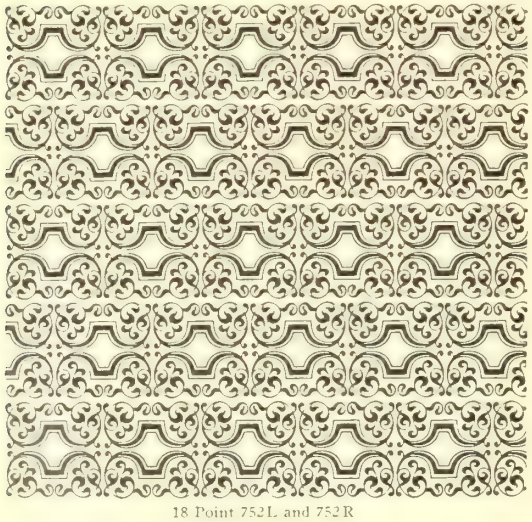
36 Point 1219 and 1220

Diaper Patterns from Linotype Border Matrices

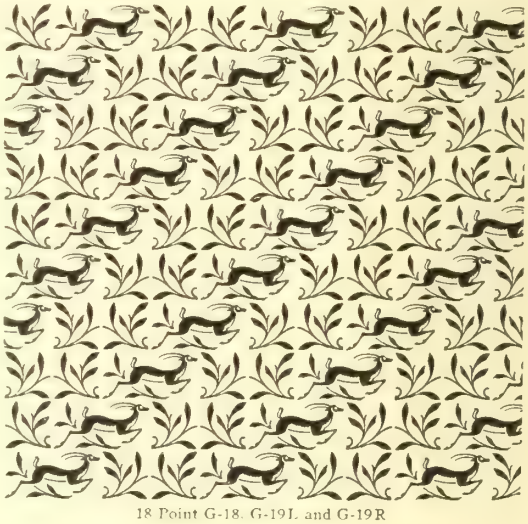
6 Point G-42 and G-43L



36 Point 1221 and 1222



18 Point 752L and 752R

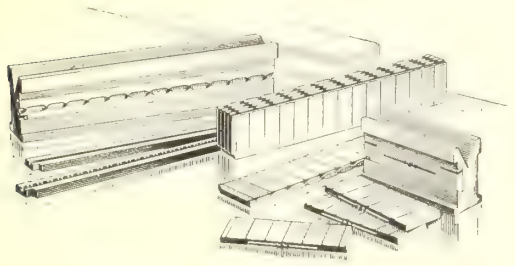


18 Point G-18, G-19L and G-19R

MATRIX SLIDES AND BLOCKS

12 Point 1070, 8 Point 6[illegible]

LINOTYPE MATRIX SLIDES are made of brass as carefully and accurately as single character matrices. Rule and border designs are punched or engraved throughout the entire length of the slide; dashes and braces are usually punched in the center of any length of slide desired, though in some few instances the design is punched at the right side of the



slide. Each slide is complete in one piece, and can be used on any standard Linotype. No special equipment is required for their use, except that a matrix slide block must be provided to carry the slides, which are interchangeable in the block and may be substituted one for another at will.

With one block and an assortment of slides, rules and borders in great variety can be cast in lengths up to 30 ems without obtrusive joints or breaks.

This material is an excellent substitute for expensive brass, and its use will result in immense saving in any office. Its cost is merely the price of Linotype metal, and it may be cast at odd times when the machine is not employed and would otherwise be standing idle. A liberal quantity of decorative material, therefore, may always be kept on hand for emergencies at trifling expense. It can be cut up as desired and used lavishly as needed. There is no waste, since the material is all returned to the metal pot for recasting in due course, and the item of distribution is wholly and completely eliminated.

Standard and Special Slides

All Matrix Slides with ornamental designs will cast the design in the center of the area of the indicated body size.

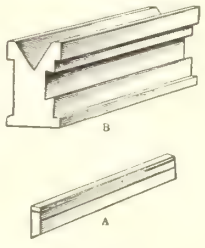
Plain or decorative rule designs designated as 2, 3, or 4 point will cast on the constant or smooth edge of the slug (at the top of the line, not in the center of the body).

SPECIAL POSITIONING: When slides are ordered with the design in any other than standard position, the price will be double that of standard slides.

PROPRIETARY OR SPECIAL DESIGNS: Will be made on special order, and prices will be quoted on request. The cost will be based on the character of the design.

How Linotype Matrix Slides Are Used

The matrix slide (A) is inserted in the slot in the matrix slide block (B) and the whole is placed in the first elevator jaws of the Linotype. By locking the transfer lever, the machine can be run automatically and will cast any number of slugs from the same slide.



Curves or corners on both ends of the slide are not essential to make a complete enclosing border. We illustrate the method of using border slides with a corner on one end only *(page 1082)*. The corner may be on either end of the slide. It is absolutely necessary, however, in thus making an enclosing border that the body of the slug be the same as the body of the slide used. Thus, a 6-point slide must be cast on a 6-point slug; a 10-point slide must be cast on a 10-point slug; a 12-point slide must be cast on a 12-point slug, and so on.

SLIDES WITH CORNERS AT EACH END: Most matrix slides shown on page 1119 and

following pages with a corner at one end, can be furnished with corners at both ends, if desired. Prices for these vary according to the design, length of slide, etc., and will be quoted upon application.

MATRIX SLIDE BLANKS: To cast slugs from matrix slides shorter than 30 ems with a 30-em matrix slide block, it is necessary to fill out the remainder of the space in the block with matrix slide blanks or filling pieces. Thus, to use a 13-em slide in a 30-em block place a 17-em filling piece on one end, or 8½-em filling pieces at either end, depending on whether slide design is desired at the end or in the center of a 30-em slug.

Suggestions for Ordering

Linotype Border Matrices and Matrix Slides should be ordered with the exact descriptions which accompany the specimen shown in this book. In addition, it is necessary to *state quantity desired.* (Remember that sufficient matrices must be provided to produce the length of line desired.)

It should be noted that though many border matrix designs are duplicated in matrix slides, this is not the case in every design. As separate units, border matrices may be combined for variety of arrangement, as illustrated with many of the design combinations on following pages. The Matrix Slide, however, is a *fixed unit*, and a slug cast from it is adjustable only in length.

All Border Matrices *which are duplicated* in Matrix Slides (and vice versa) are shown with the notation indicating the number of the slide (and border matrix) which duplicates the design. For example:

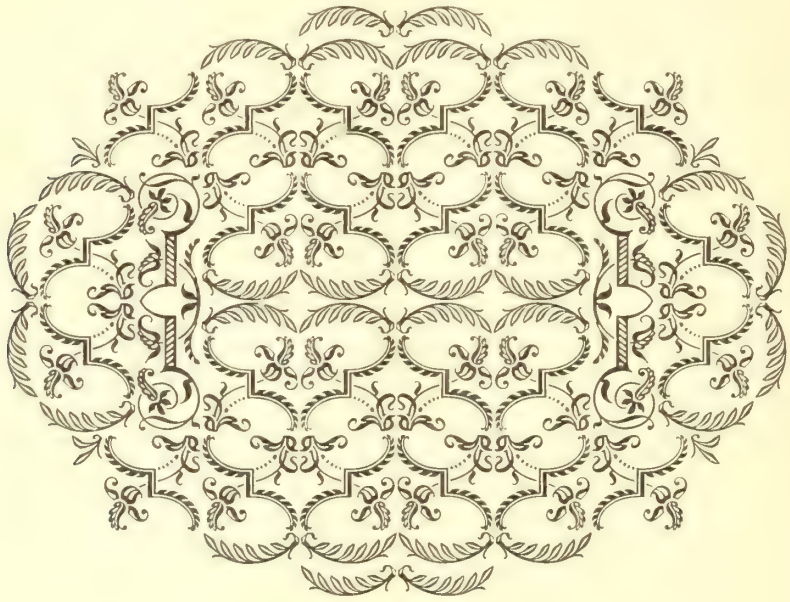
6 Point 1460 (See also Matrix Slide 1460)

6 Point 1460

(See also Border Matrix 140)

In addition the duplicated designs in *both* Border Matrices and Matrix Slides are indicated in the INDEX.

Unless this line appears under a specimen do not order a Matrix Slide (or Border Matrix) of that design. These suggestions are intended to obviate any source of confusion in ordering Decorative Material.



36 Point G-23L, G-23R; 24 Point G-20L, G-20R, G-21L, G-21R; 12 Point G-50L, G-50R, G-51L and G-51R.

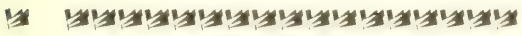
BORDER MATRICES

1673, 1674I, and 1674R

ABSTRACT FLORETS

[Here is crisp, modern decoration for display, contemporary printing. Abstract in form, and useful with most any face of the style, modern, semi-serif or the serif. Designed for Linotype exclusively and available in assorted point sizes as follows:

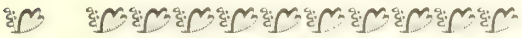

12 Point 1605


10 Point 1601

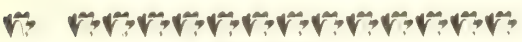

12 Point 1606


18 Point 1609


12 Point 1607

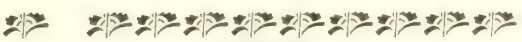

14 Point 1608


8 Point 1610


12 Point 1610


10 Point 1611


12 Point 1611


12 Point 1612


8 Point 1612

PERIOD DESIGN

Border Matrices


8 Point

1203 1203b


18 Point 207


36 Point 1214L


18 Point 204


36 Point 1204


18 Point 20


36 Point 1251


8 Point

1209 1209b


8 Point

1210 1261


8 Point

1213 1213b



36 Point

1211   1211 b



36 Point

1212   1212 b



36 Point

1218   1218 b



36 Point

1217   1217 b



36 Point

1220   1220 b



36 Point

1221   1221 b



36 Point

1222   1222 b



36 Point

1219   1219 b



36 Point

1216   1216 b



36 Point

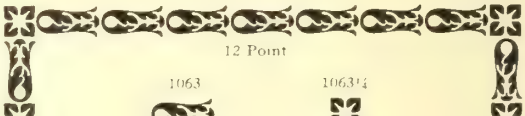
1206   1206 b



36 Point

1204¼ 1204 1204¾





12 Point

1063 1063¼



18 Point 720



36 Point



1205½ 1205 1205½



12 Point

G-1 R G-2 L G-2 R G-1 L



12 Point

G-3 R G-3 L



12 Point

G-7 R G-7 L



12 Point

G-8 R G-8 L



12 Point

G-57 R G-58



12 Point G-57 L



12 Point G-58



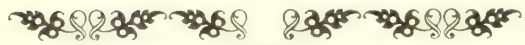
12 Point

G-49 R G-48 G-49 L



12 Point

G-61 R G-62 L G-62 R G-61 L



12 Point

G-75 R G-75 L



7 Point

G-31 G-32



6 Point

G-47 G-48



6 Point

G-4 L G-43 L G-43 R



6 Point

G-43 R G-45 L



6 Point

G-29 R G-30 G-29 L



6 Point

G-33 R G-34 G-33 L



6 Point

G-35 R G-36 G-35 L



6 Point

G-9 G-10 G-11 L G-11 R



6 Point

G-39 G-40 G-41



6 Point

G-44 R G-45 G-44 L



6 Point

G-12 R G-13 G-12 L



12 Point G-76



12 Point

G-59 G-60



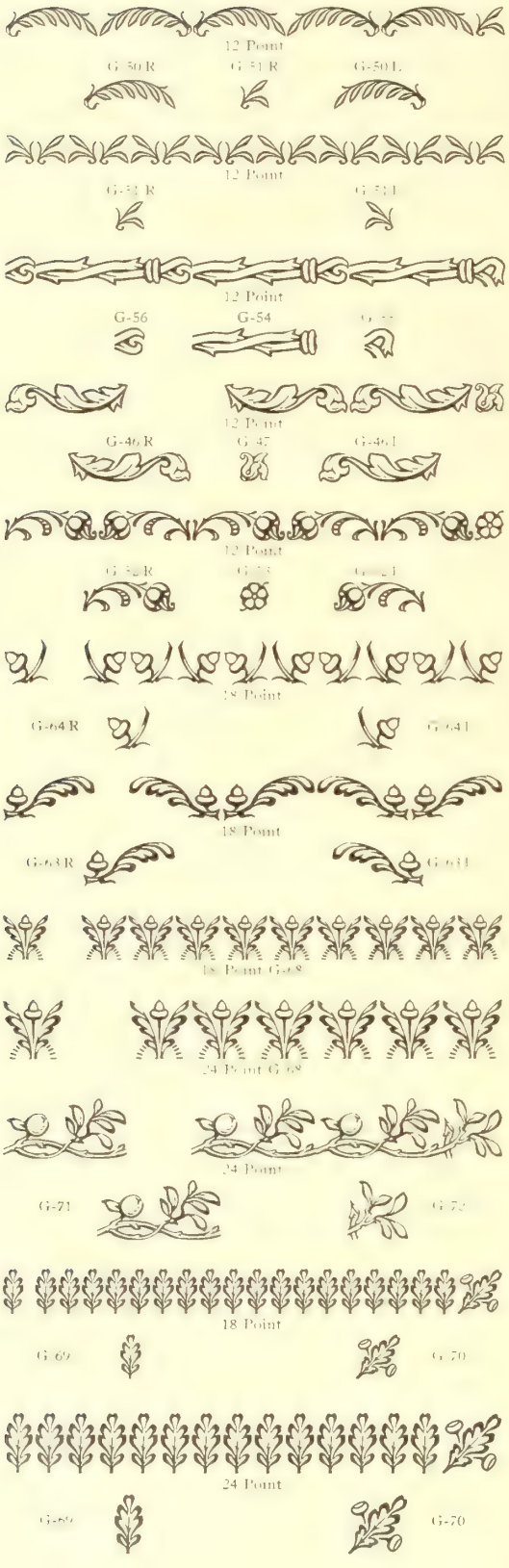
12 Point

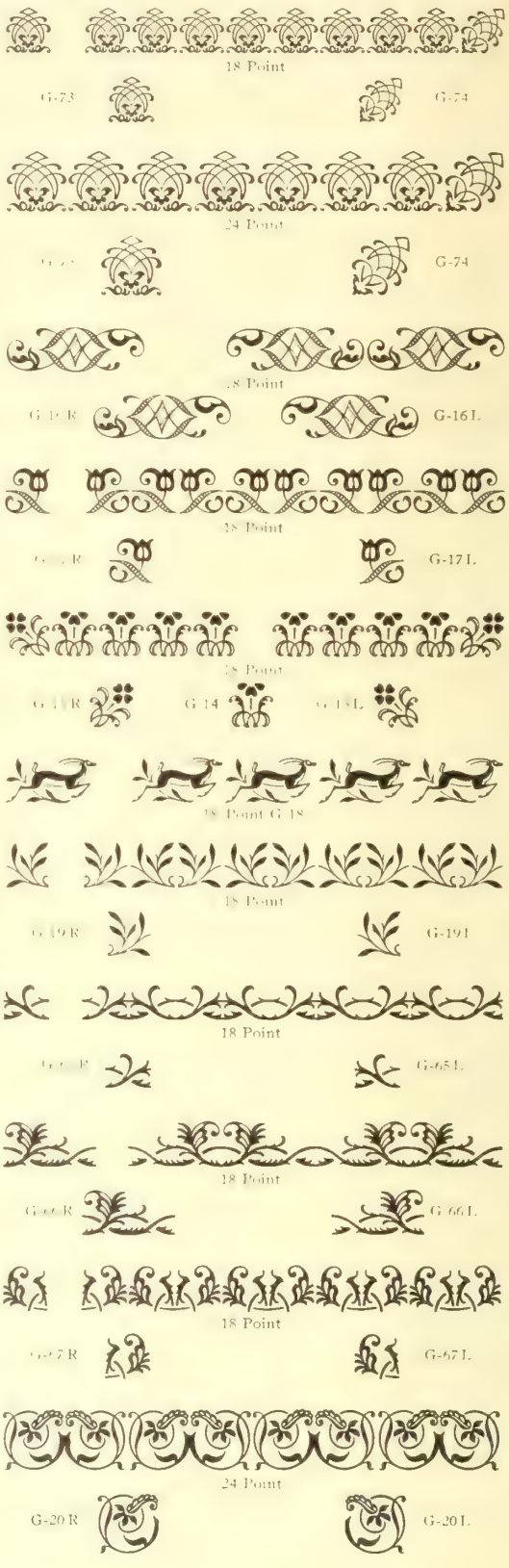
G-6 R G-6 L

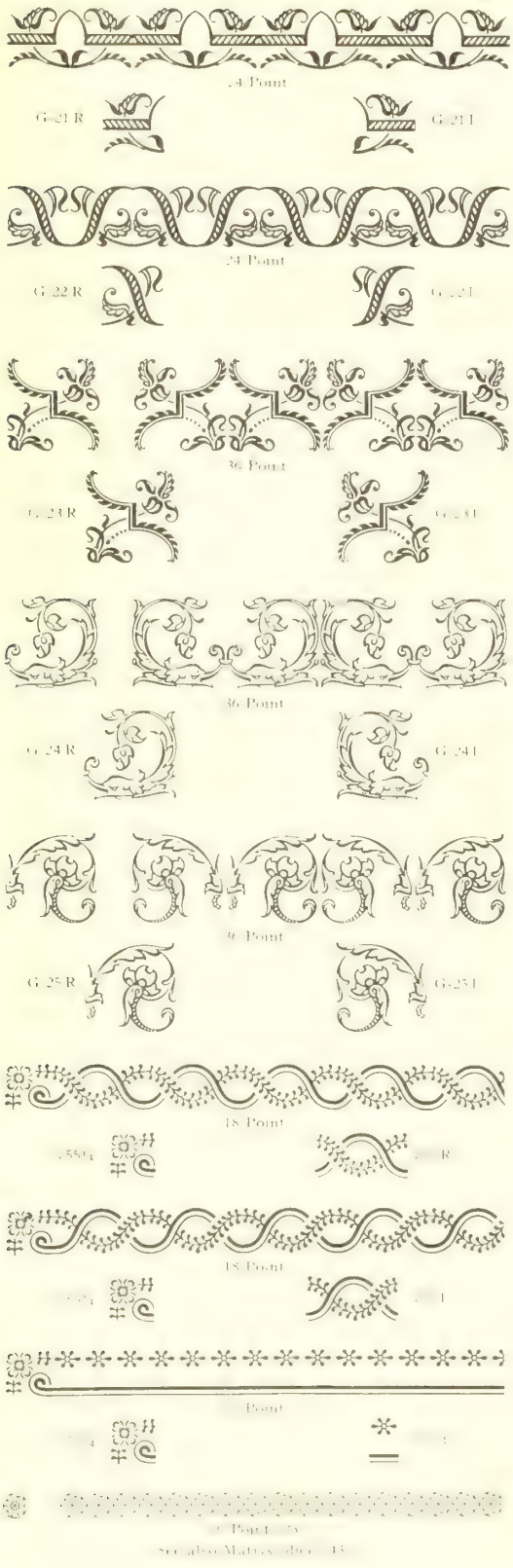


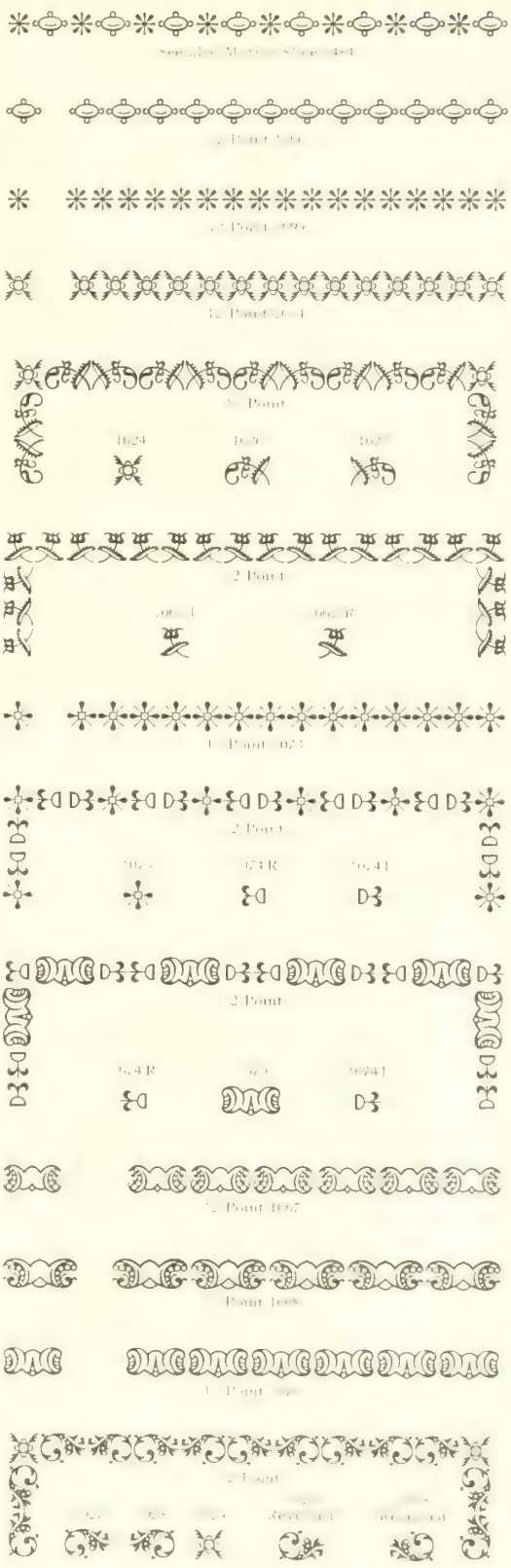
12 Point

G-4 R G-4 L


12 Point
G-50 R
G-51 R
G-50 L
12 Point
G-52 R
G-53 L
12 Point
G-56
G-54
12 Point
G-46 R
G-47
G-46 L
12 Point
18 Point
G-64 R
G-64 L
18 Point
G-63 R
G-63 L
18 Point G-68
24 Point G-69
24 Point
G-71
G-72
18 Point
G-69
G-70
24 Point
G-69
G-70

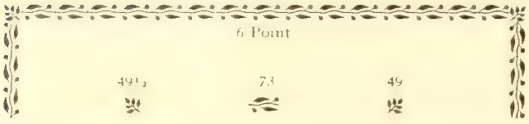

18 Point
G-73
G-74
24 Point
G-74
18 Point
G-16 R
G-16 L
18 Point
G-17 L
18 Point
G-14
18 Point G-18
18 Point
G-19 R
G-19 L
18 Point
G-65 L
18 Point
G-66 R
G-66 L
18 Point
G-67 R
G-67 L
24 Point
G-20 R
G-20 L


24 Point
G-21 R
G-21 L
24 Point
G-22 R
G-22 L
36 Point
G-23 R
G-23 L
36 Point
G-24 R
G-24 L
36 Point
G-25 R
G-25 L
18 Point
18 Point
Point


2 Point
2 Point
2 Point
2 Point
2 Point
2 Point



6 Point 156



6 Point



See also Matrix Slide 1426



18 Point 749



18 Point



18 Point



18 Point



18 Point 716



18 Point 753



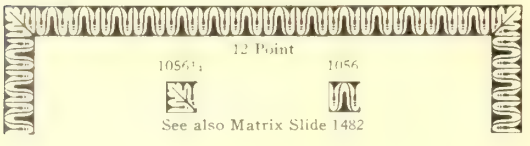
18 Point 754



18 Point 747

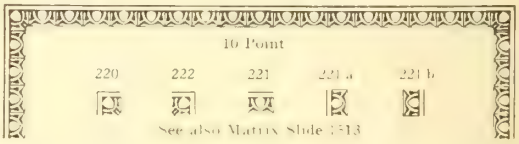


18 Point 748



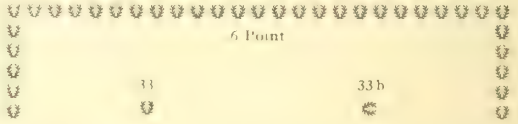
12 Point

See also Matrix Slide 1482



10 Point

See also Matrix Slide 1513



6 Point



7 Point 602



8 Point 405



9 Point 901



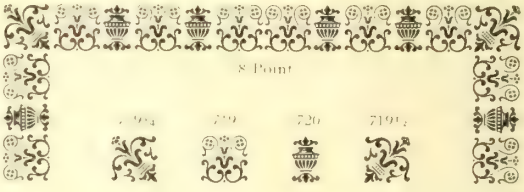
10 Point 243



2 Point



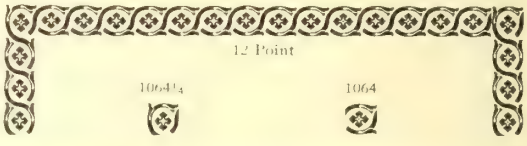
18 Point 719



8 Point



12 Point



12 Point



12 Point

See also Matrix Slide 1480 a



12 Point 1054¾ 2 Point 1054½



4 Point 823



24 Point 823d



24 Point 822



24 Point 823



24 Point 824



24 Point 825



24 Point 826



24 Point 827



24 Point 828



24 Point 828d



24 Point



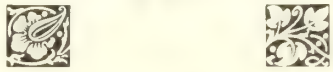


24 Point





24 Point



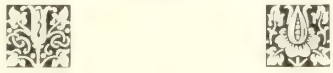


24 Point





24 Point





24 Point





18 Point 776



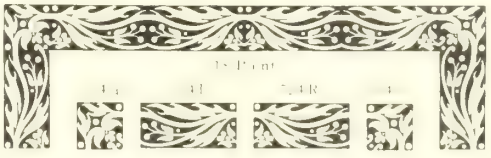
18 Point 776½



18 Point 777



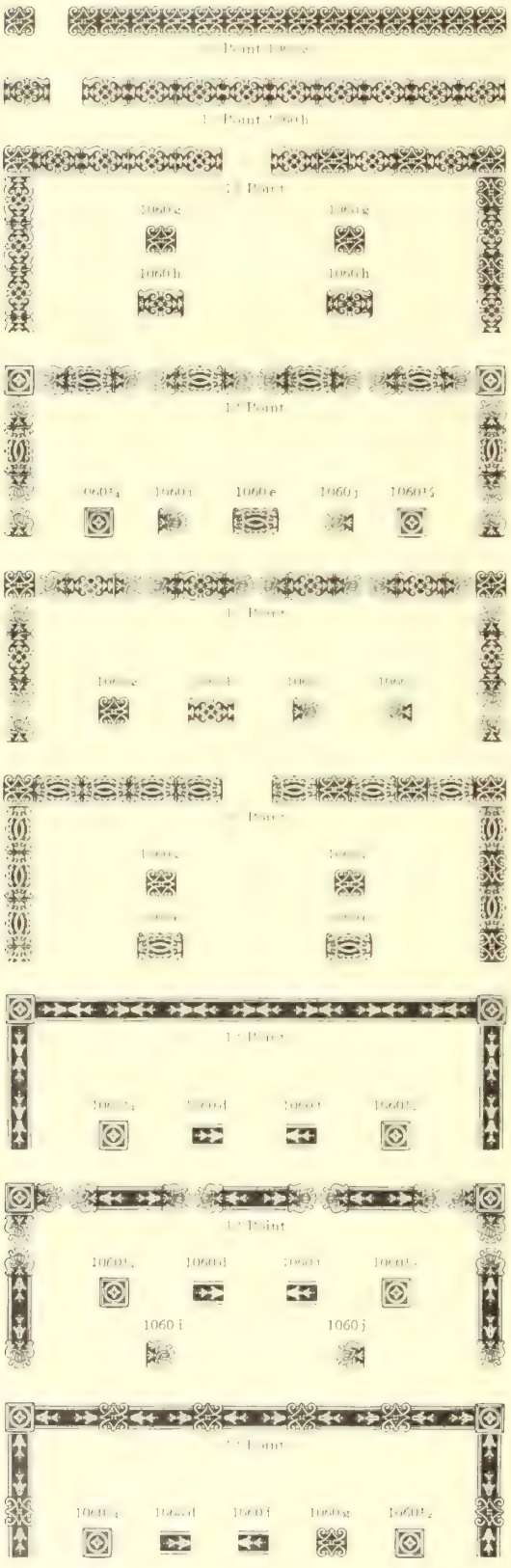
18 Point

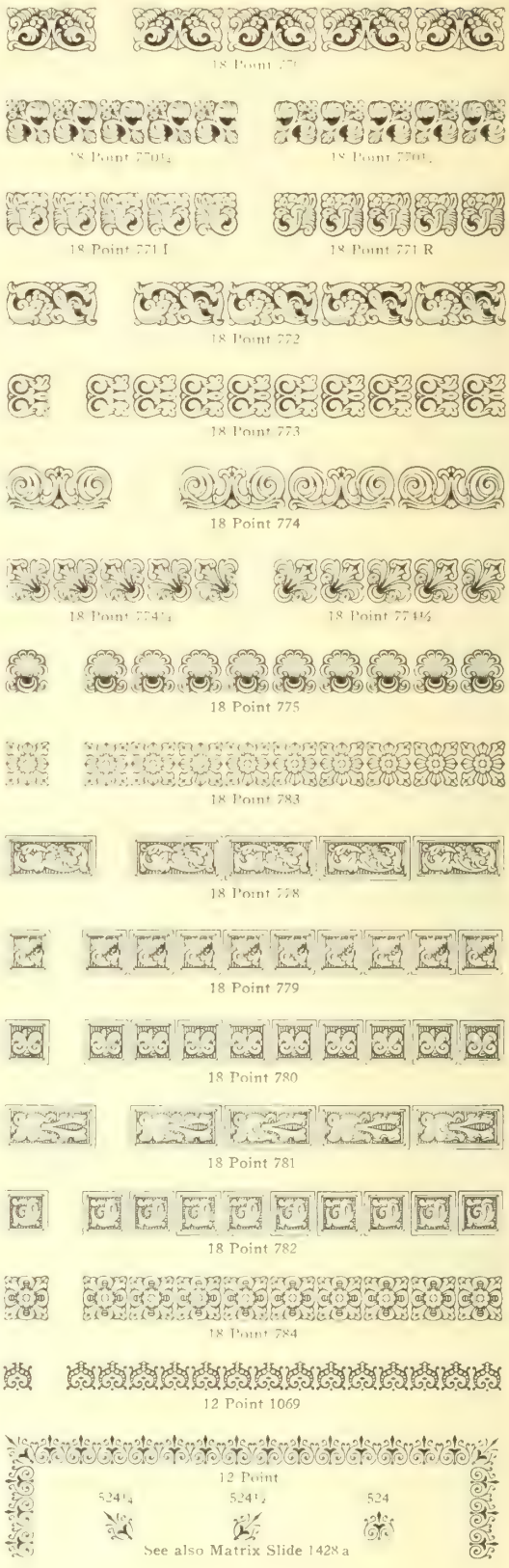


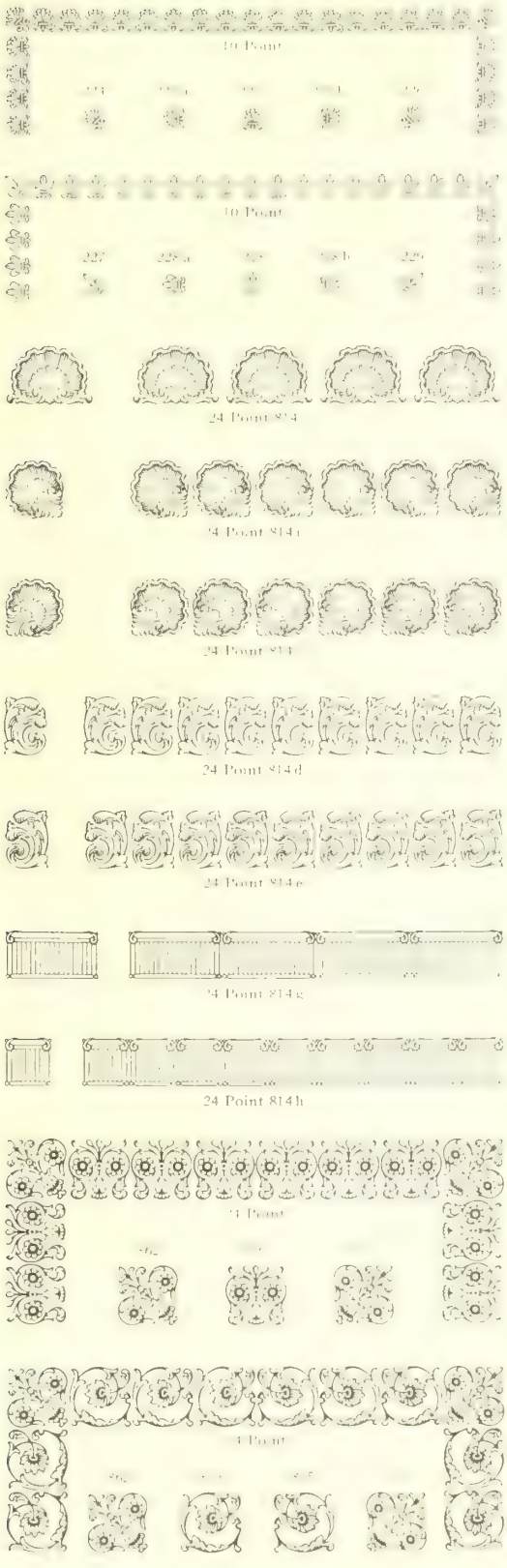
18 Point

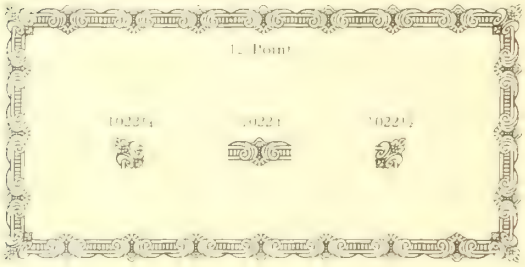


36 Point 1262


1060 i
1060 j

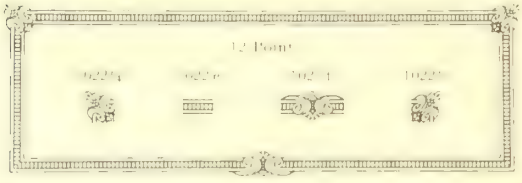

18 Point 771 I
18 Point 771 R
18 Point 772
18 Point 773
18 Point 774
18 Point 775
18 Point 783
18 Point 778
18 Point 779
18 Point 780
18 Point 781
18 Point 782
18 Point 784
12 Point 1069
12 Point
524
See also Matrix Slide 1428 a

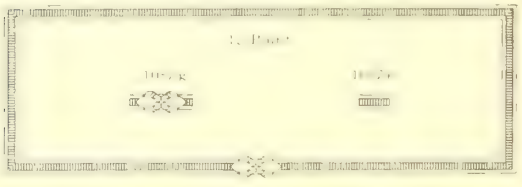

10 Point
10 Point
24 Point 814
24 Point 814a
24 Point 814d
24 Point 814e
24 Point 814g
24 Point 814h
4 Point
4 Point
2 Point
6 Point
See also Matrix Slide 1423
6 Point
See also Matrix Slide 1424
8 Point 446
4 Point
4 Point
24 Point
24 Point 851


12 Point


12 Point


12 Point
See also Matrix Slide 277 b


12 Point




10 Point 204

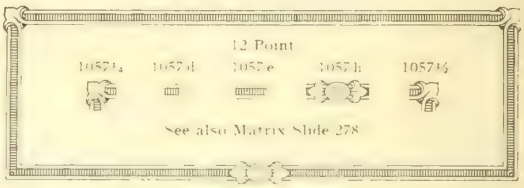

18 Point 725


24 Point

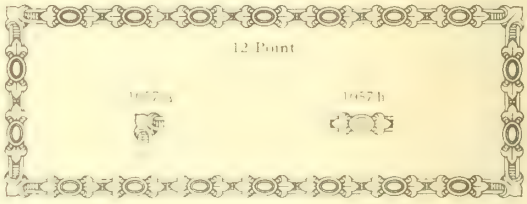

873
874
876

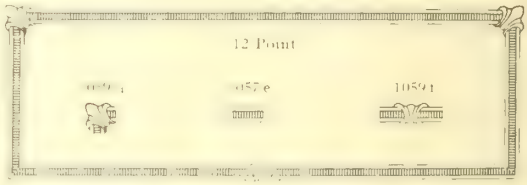

24 Point

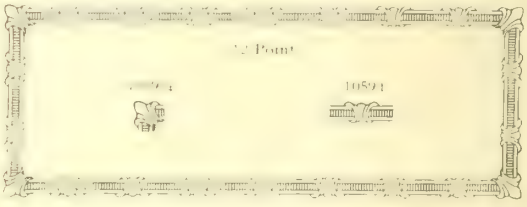

884
885


12 Point
See also Matrix Slide 278


12 Point


12 Point


12 Point

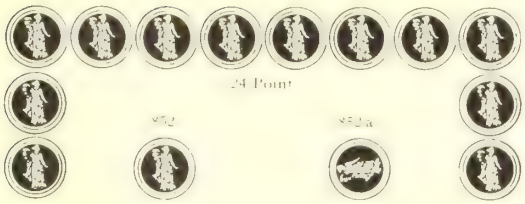



36 Point


1235
1234
1236


36 Point


1257
1258


24 Point


24 Point

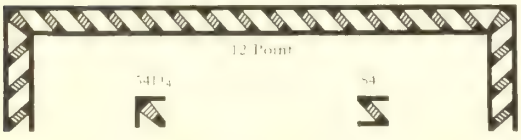

24 Point


24 Point

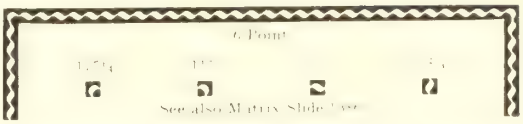

18 Point 758

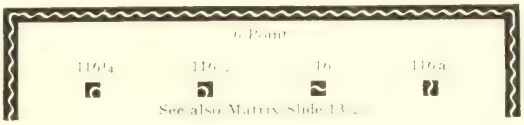
GEOMETRIC DESIGN

Border Matrices

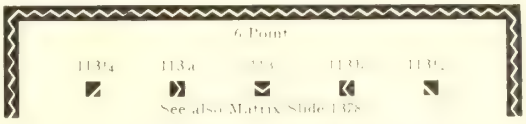

12 Point

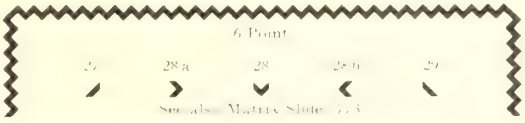

12 Point


6 Point


6 Point

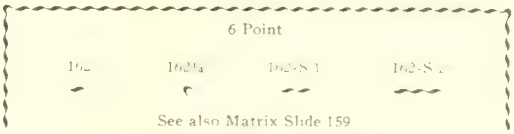

6 Point

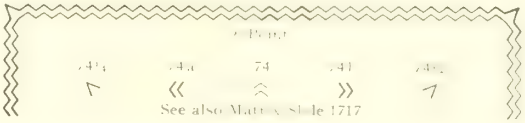

6 Point

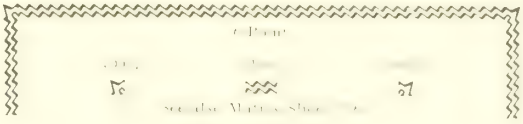

6 Point


6 Point

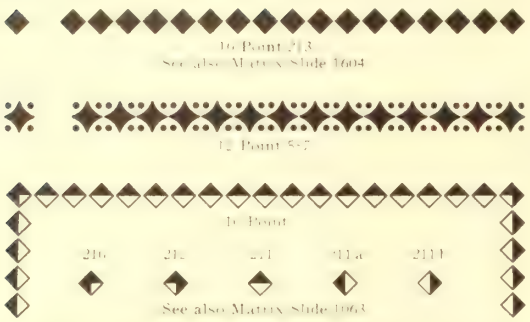

6 Point


6 Point

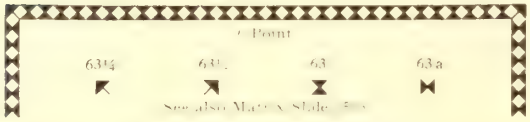

6 Point


6 Point


6 Point



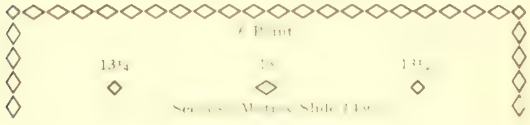
8 Point 447

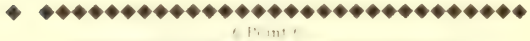






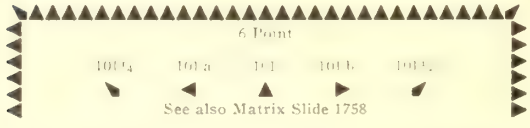






6 Point
(Also made Dup. Char.) See also Matrix Slide 1317





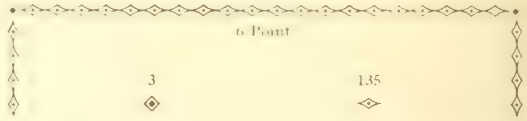


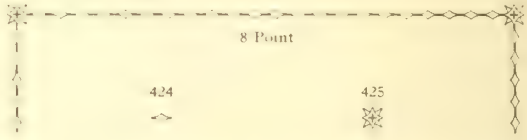


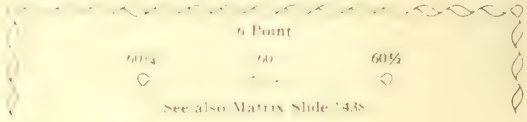
6 Point 11
(Also made Dup. Char.) See also Matrix Slide 1315



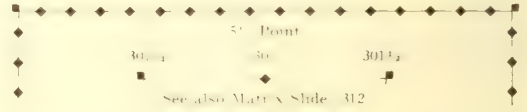
6 Point 124

















12 Point 559



6 Point 140 (See also Matrix Slide 1460)



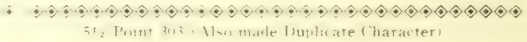
6 Point 31 (See also Matrix Slide 1455)



12 Point 515



6 Point 3 (See also Matrix Slide 1434)



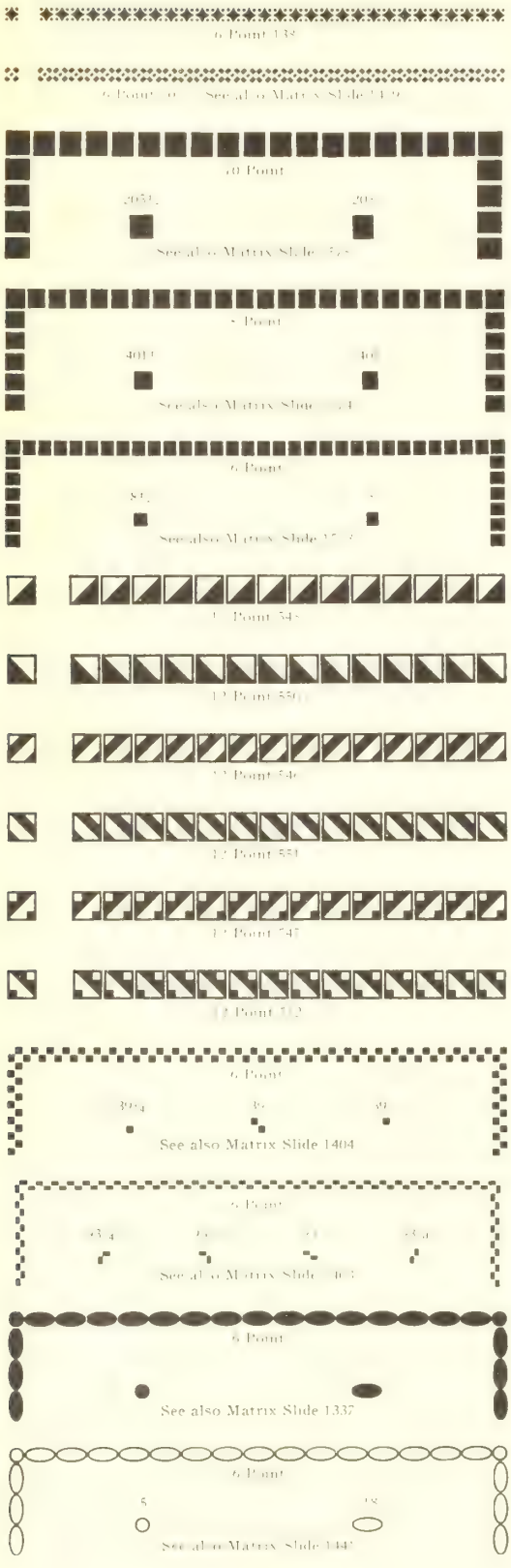
5½ Point 303 (Also made Duplicate Character)



12 Point 558



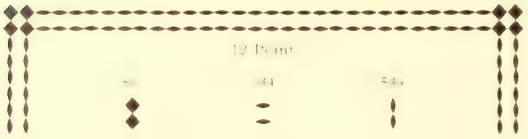
6 Point 139


6 Point 138
6 Point 10 See also Matrix Slide 1439
10 Point
See also Matrix Slide 1426
8 Point
See also Matrix Slide 1434
6 Point
See also Matrix Slide 1435
6 Point 548
12 Point 550
12 Point 546
12 Point 551
12 Point 547
12 Point 552
6 Point
See also Matrix Slide 1404
6 Point
See also Matrix Slide 1403
6 Point
See also Matrix Slide 1337
6 Point
See also Matrix Slide 1442
6 Point 92
12 Point
See also Matrix Slide 1431
6 Point
See also Matrix Slide 1430
6 Point
See also Matrix Slide 1308
Point No. 2, also made Duplicate Character
8 Point
See also Matrix Slide 1406
6 Point
See also Matrix Slide
18 Point
6 Point
6 Point 92 a
See also Matrix Slide 1353


6 Point

117¾ 117½ 1.7 117 a

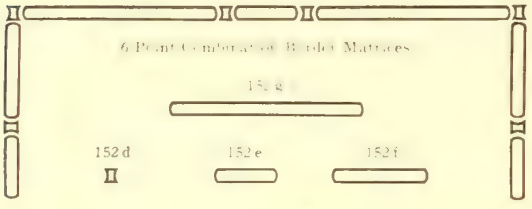
See also Matrix Slide 1360


12 Point

See also Matrix Slide 1361

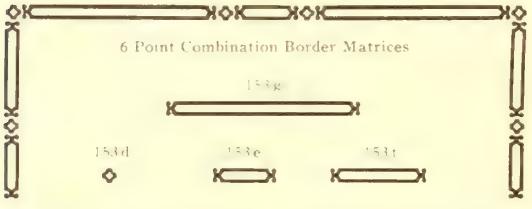
6 Point No. 111, also made Duplicate Character


6 Point 151


6 Point Combination Border Matrices

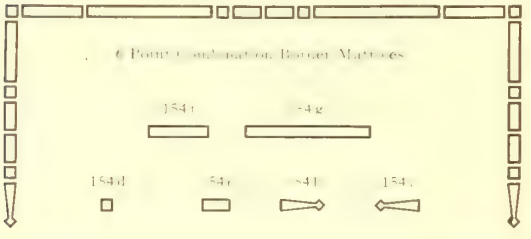
152 g

152 d 152 e 152 f


6 Point Combination Border Matrices

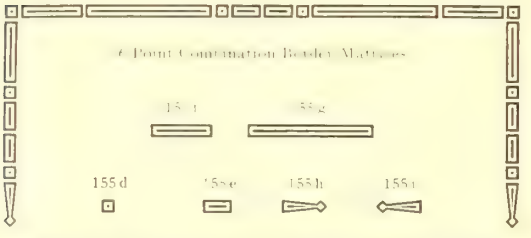
153 g

153 d 153 e 153 f


6 Point Combination Border Matrices

154 f 154 g

154 d 154 e 154 i 154 j

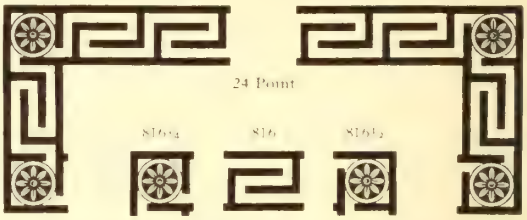

6 Point Combination Border Matrices

155 f 155 g

155 d 155 e 155 h 155 i


6 Point 26


12 Point 530


24 Point

816¾ 816 816½


12 Point 504 (See also Matrix Slide 1585)


10 Point 232


8 Point 404 (See also Matrix Slide 1581)


8 Point 413

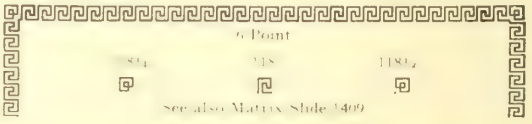

6 Point 134


12 Point 503 (See also Matrix Slide 1584)


10 Point 231

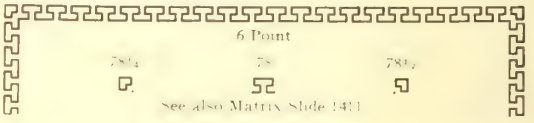

8 Point 403 (See also Matrix Slide 1580)


6 Point 133


6 Point

See also Matrix Slide 1409


6 Point 147

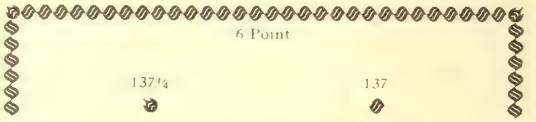

6 Point

See also Matrix Slide 1431

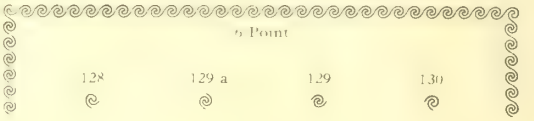

12 Point

542¼ 542 542½

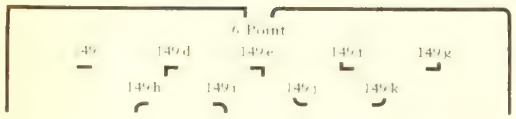
See also Matrix Slide 1100b

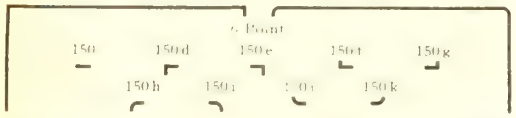

6 Point

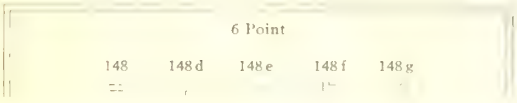
137¼ 137

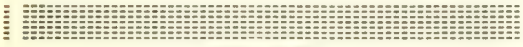

6 Point

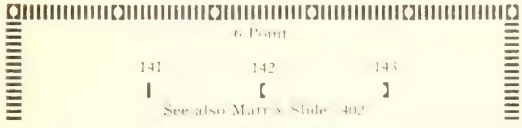
128 129 a 129 130





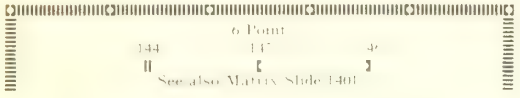



14 Point 1404

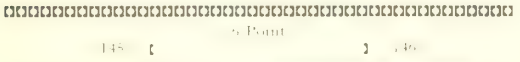


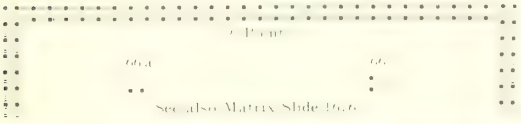

6 Point 140


6 Point




6 Point 144






18 Point 707


14 Point 708


12 Point 541

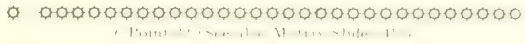

14 Point 548

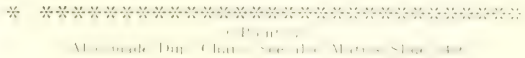

12 Point 549

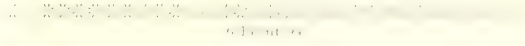

12 Point 543



MISCELLANEOUS
Border Matrices


6 Point 52 (See also Matrix Slide 1[illegible])

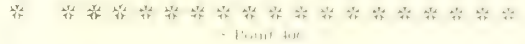

6 Point [illegible]
Also made Duplicate Characters (See also Matrix Slide 1[illegible])

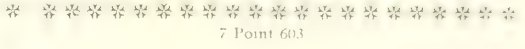

6 Point 53

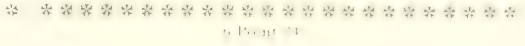

8 Point 530

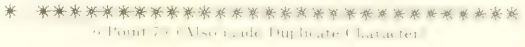

10 Point 234

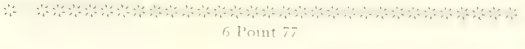

9 Point 902

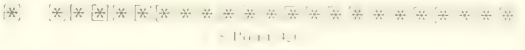

8 Point 606

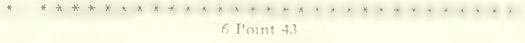

7 Point 603


6 Point 54

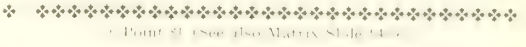

6 Point 55 (Also made Duplicate Characters)

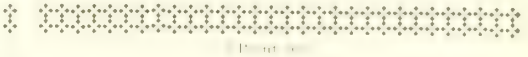

6 Point 77

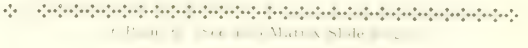

8 Point 43


6 Point 43


8 Point [illegible]

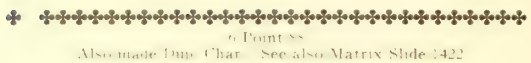

6 Point 81 (See also Matrix Slide 54[illegible])


8 Point [illegible]


6 Point [illegible] (See also Matrix Slide [illegible])


8 Point [illegible]


10 Point [illegible]


6 Point 88
Also made Dup. Char. See also Matrix Slide 1422

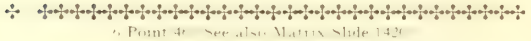

7 Point 601 Made as Duplicate Character


6 Point 91

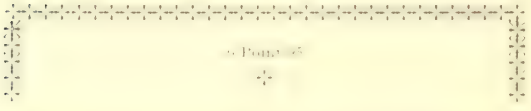

6 Point 47
Also made Dup. Char. See also Matrix Slide 1523


6 Point 58

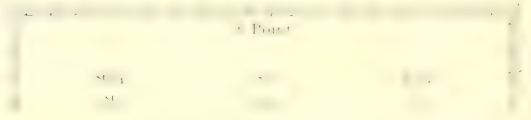

8 Point 402 See also Matrix Slide 1423

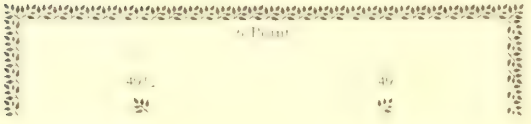

6 Point 40 See also Matrix Slide 1426


6 Point 42


6 Point 35


6 Point

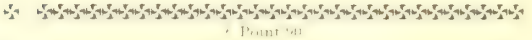

6 Point


6 Point

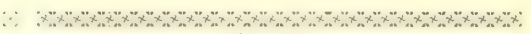

10 Point

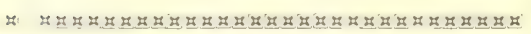

6 Point 38


6 Point 57

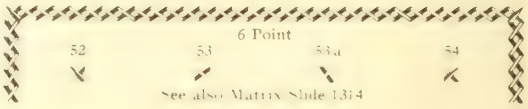

6 Point 90


6 Point 19½

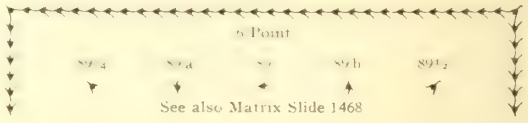

6 Point 70


6 Point 41
See also Matrix Slide 1429

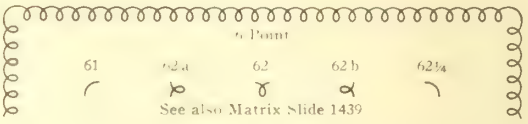

12 Point 527



See also Matrix Slide 1314



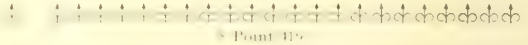
See also Matrix Slide 1468

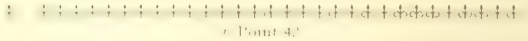


See also Matrix Slide 1439



See also Matrix Slide 1467


8 Point 119

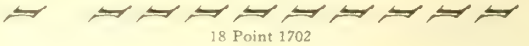

6 Point 43


14 Point G-26
Made as Duplicate Character


12 Point G-26
Made as Duplicate Character

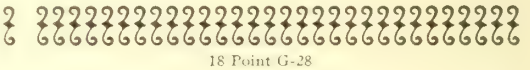

10 Point G-26
Made as Duplicate Character

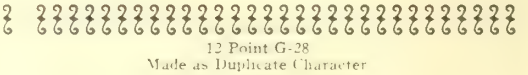

8 Point G-26
Made as Duplicate Character


18 Point 1702

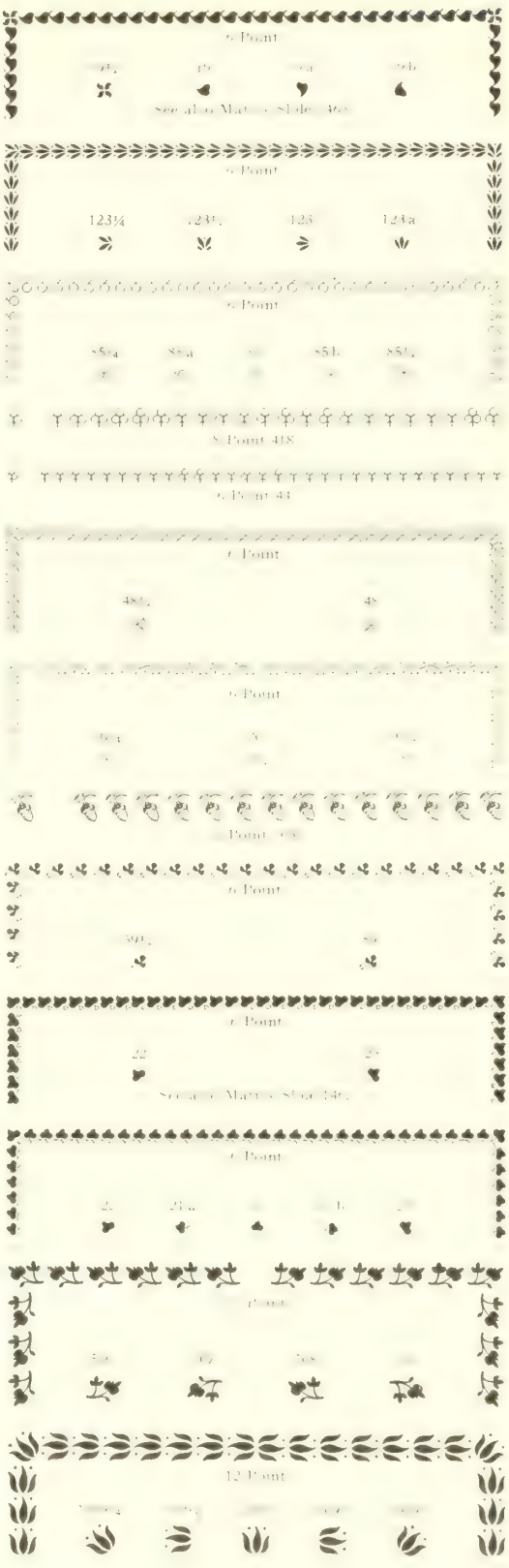

18 Point G-27


12 Point G-27
Made as Duplicate Character


18 Point G-28


12 Point G-28
Made as Duplicate Character


18 Point 288
24 Point 1503
12 Point 1092
6 Point 944
12 Point 738
30 Point 36
9 Point 904
8 Point 409
7 Point 607
6 Point 36
12 Point 78
10 Point 247
9 Point 907
8 Point 49
7 Point 604
6 Point 4
10 Point 764
8 Point 464
8 Point 42
6 Point 46
6 Point
84¾ 84a 84 84b 84½
12 Point
511 512 13 514


6 Point
12 Point
123¼ 123½ 123 123a
6 Point
85¾ 85a 85b 85½
8 Point 418
6 Point 44
6 Point
48½ 48
6 Point
6 Point
6 Point
6 Point
12 Point



8 Point 445



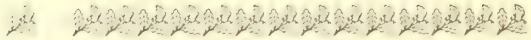
6 Point 38



8 Point 442



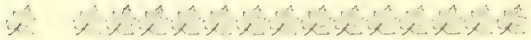
6 Point 37



12 Point 592



12 Point 585



12 Point 589



18 Point 792



12 Point 587



12 Point 588



12 Point 528



12 Point 527



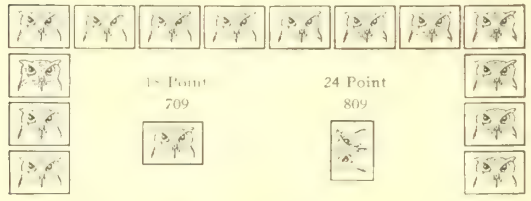
12 Point 586



12 Point 590

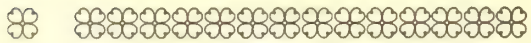


12 Point 594





12 Point 525



12 Point 526



12 Point 1001



12 Point 1031

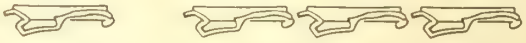


12 Point 573



12 Point 1002





18 Point 791



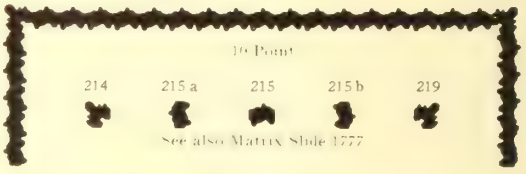
28 Point 1301



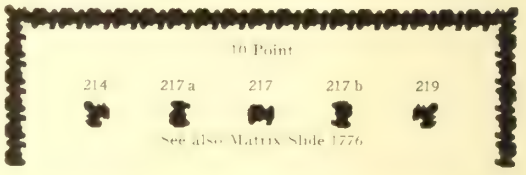
12 Point 529



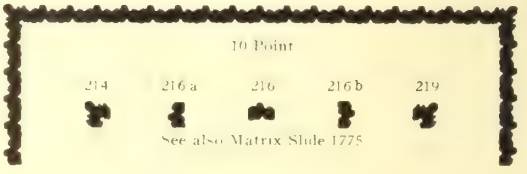
36 Point 1201



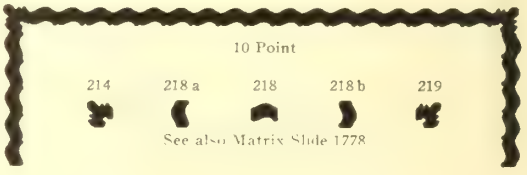
See also Matrix Slide 1777



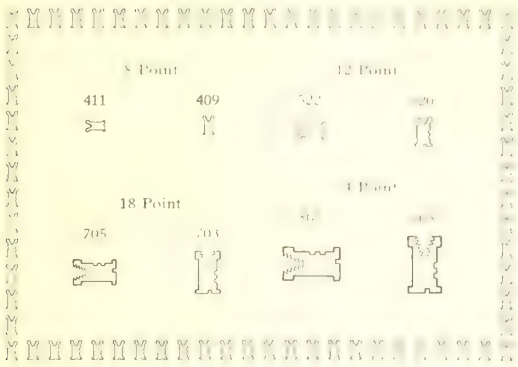
See also Matrix Slide 1776

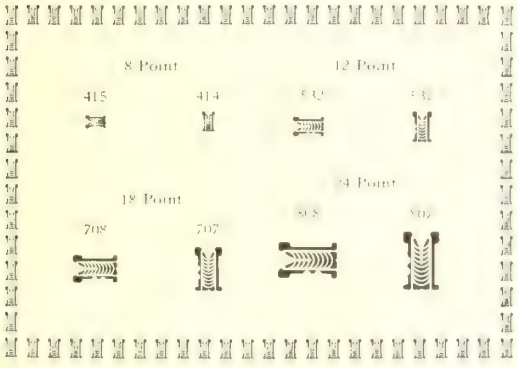


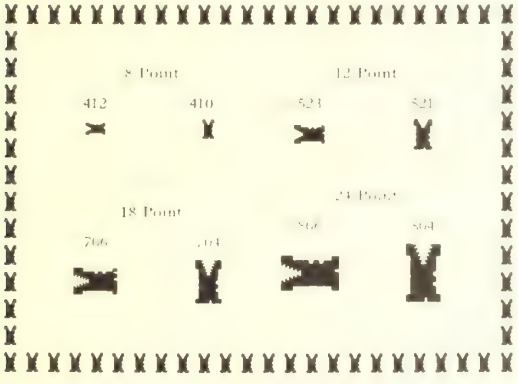
See also Matrix Slide 1775

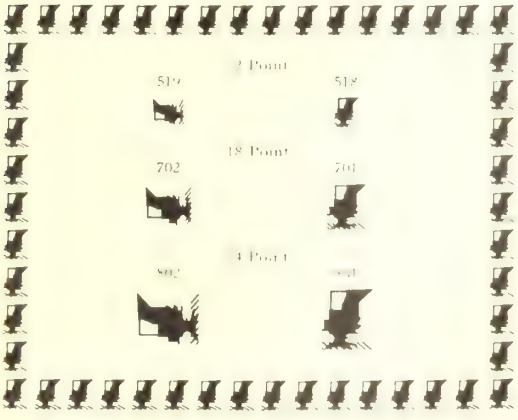


See also Matrix Slide 1778









YULETIDE

Border Matrices





See also Matrix Slide 2004



See also Matrix Slide 2002







See also Matrix Slide 1002



See also Matrix Slide 1002



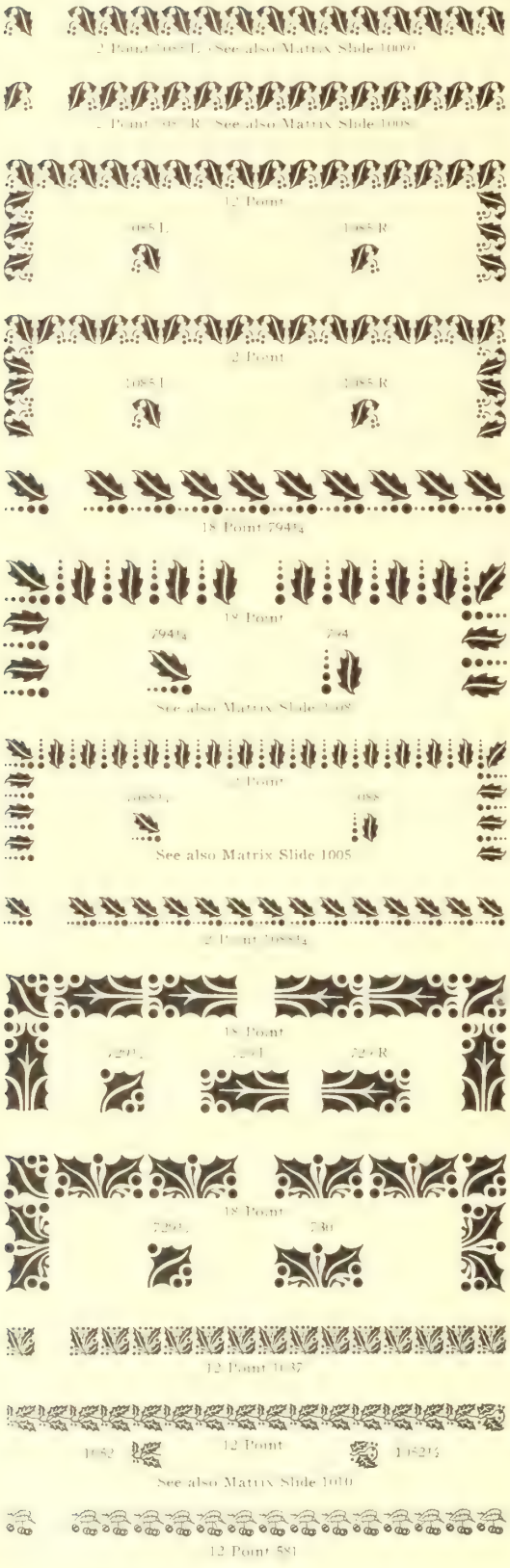
18 Point 795 L (See also Matrix Slide 2012)

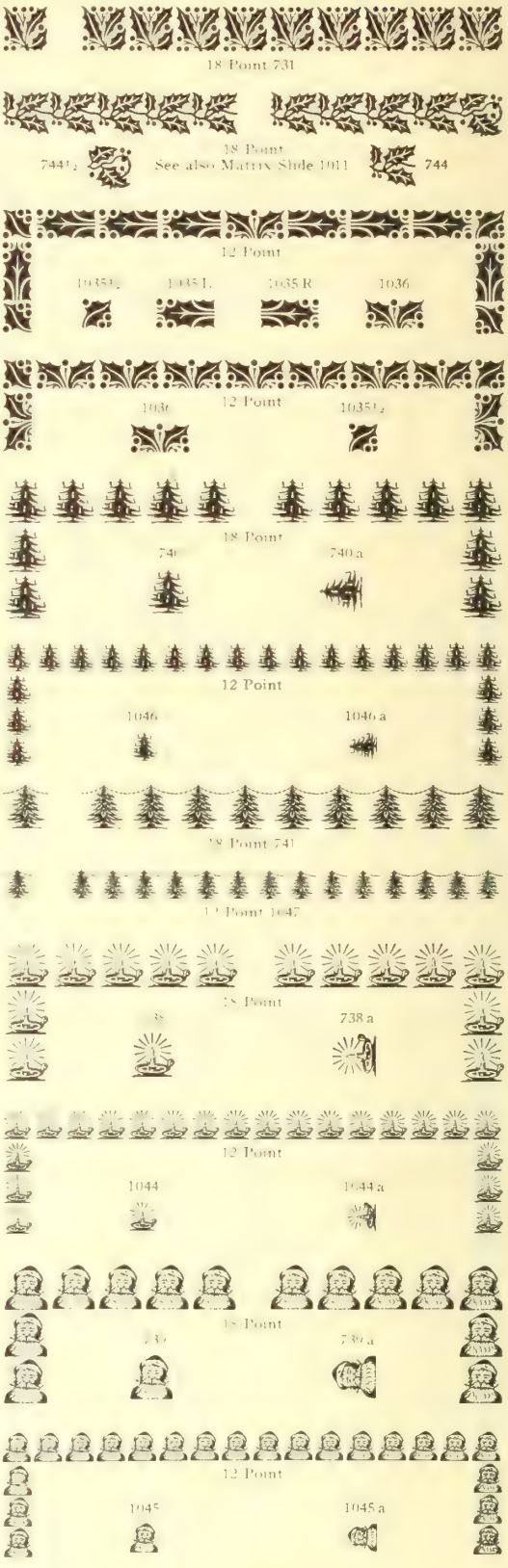


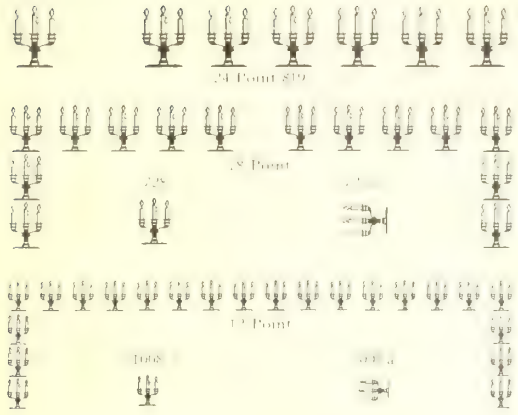
18 Point 795 R (See also Matrix Slide 2011)



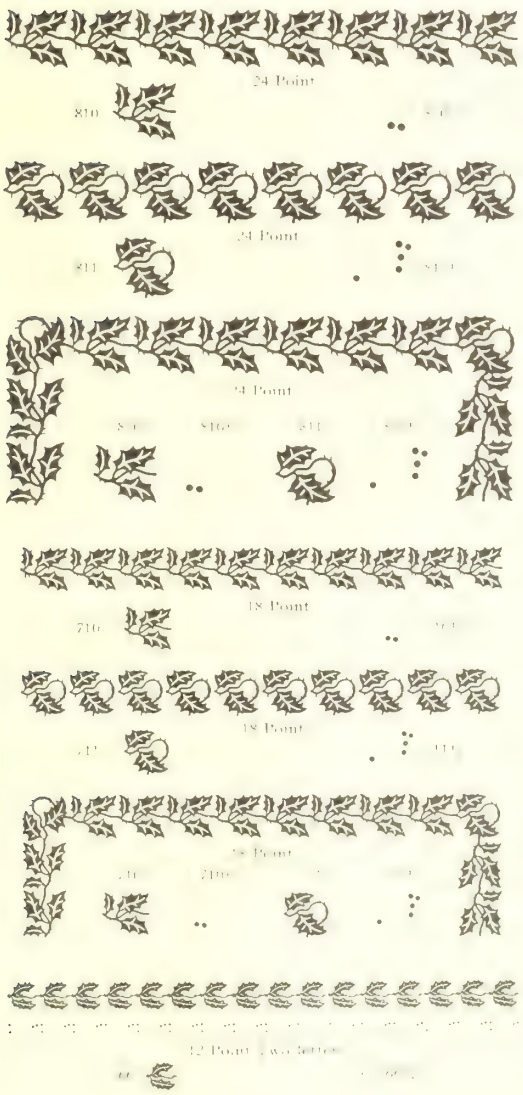



2 Point 1085 L · See also Matrix Slide 1009
2 Point 1085 R · See also Matrix Slide 1008
12 Point
1085 L
1085 R
2 Point
1085 L
1085 R
18 Point 794½
18 Point
794½
794
See also Matrix Slide 1008
2 Point
1085½
088
See also Matrix Slide 1005
2 Point 1085½
18 Point
729½
730 L
730 R
18 Point
729½
730
12 Point 1037
1052
12 Point
1052½
See also Matrix Slide 1010
12 Point 581

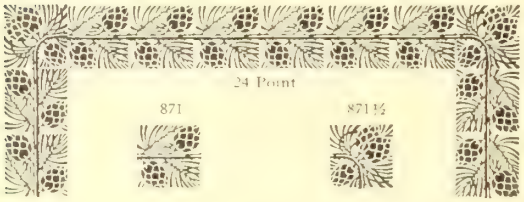

18 Point 731
18 Point
744½
See also Matrix Slide 1011
744
12 Point
1035½
1035 L
1035 R
1036
1036
12 Point
1035½
18 Point
740
740 a
12 Point
1046
1046 a
18 Point 741
12 Point 1047
18 Point
738
738 a
12 Point
1044
1044 a
18 Point
739
739 a
12 Point
1045
1045 a

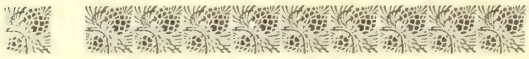


Two-Color Holly Borders








18 Point 798½




36 Point 1224


36 Point 1224b


36 Point 1224½


36 Point 1225


36 Point 1225b


36 Point


36 Point 1225


36 Point 1224½

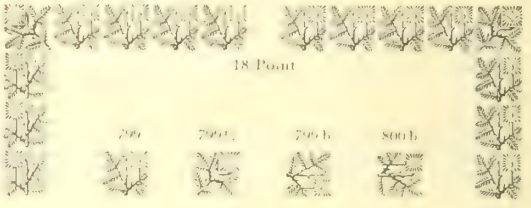

24 Point 872½

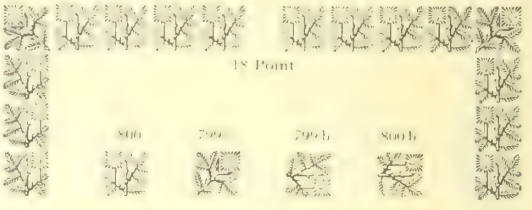


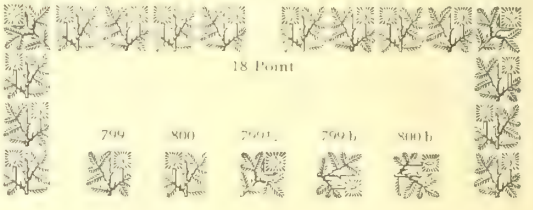





18 Point 798½





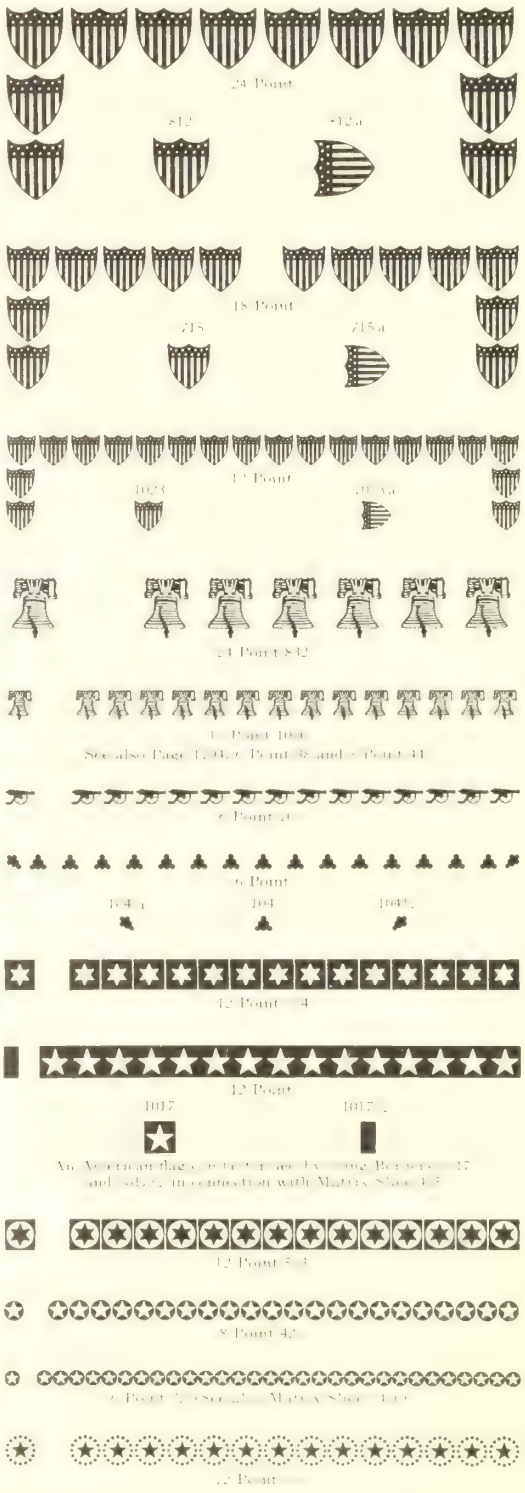


Christmas Bells



PATRIOTIC DESIGN

Border Matrices





36 Point 1203
See also Matrix Slide 50-2



26 Point 1201
See also Matrix Slide 4503



28 Point 1302
See also Matrix Slide 5001

24 Point 1202
Blue Section



Same as 24 Point flag above, arranged for two colors

26 Point 1201
Red Section

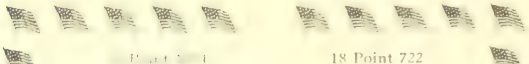




18 Point 721

24 Point 813

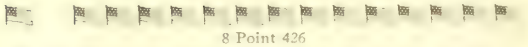
See also Matrix Slide 1427



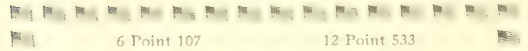
Point 724

18 Point 722

See also Matrix Slide 42



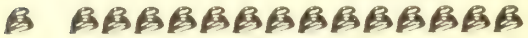
8 Point 426



6 Point 107

12 Point 533

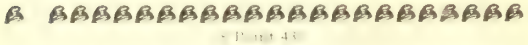
See also Matrix Slides 1418 and 1443



12 Point 2082



10 Point 240



8 Point 43



6 Point



12 Point 579



12 Point 572



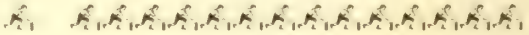
24 Point 83



12 Point 598



18 Point 763



12 Point 1004



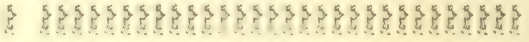
2 Point 571



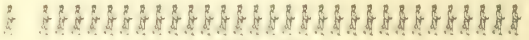
Point 596



8 Point 427



12 Point 582



12 Point 597



Point Australian Flag



Point 583 Australian Flag



28 Point 746 Australian Flag



18 Point 793 Brazilian Flag



12 Point 583 Brazilian Flag



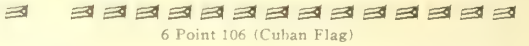
28 Point 769 British Flag



12 Point 1079 (British Flag)



6 Point 132 (British Flag)



6 Point 106 (Cuban Flag)

36 Point

Two Color

1232



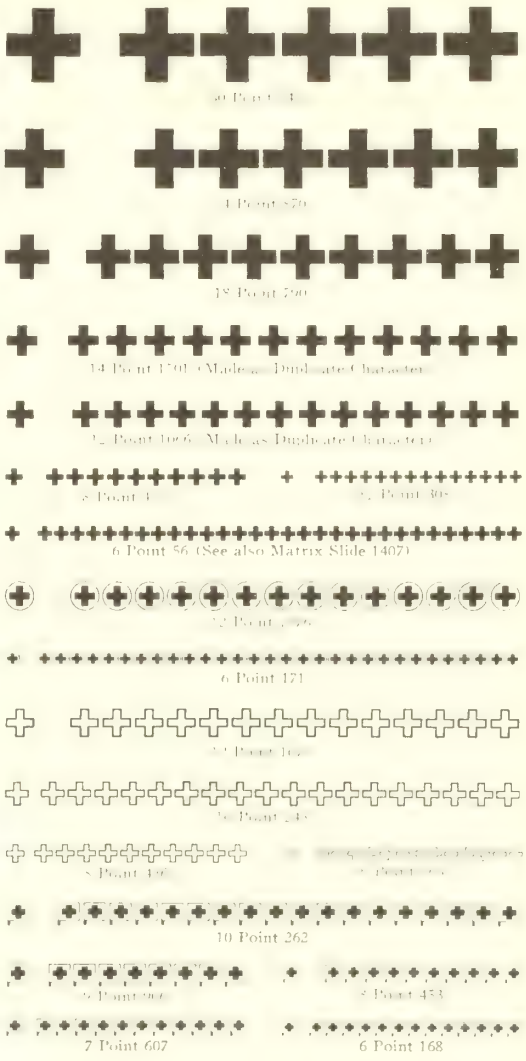


One Color
1231



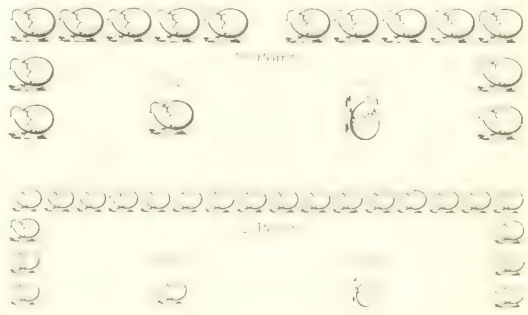


RED CROSS EMBLEMS



EASTER DECORATION

Border Matrices




18 Point 713


12 Point 580


12 Point 1033





HALLOWE'EN
Border Matrices


24 Point 817


18 Point 726


12 Point 593

ST. PATRICK'S DAY
Border Matrices

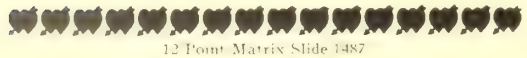

12 Point 574


12 Point 575


12 Point 569

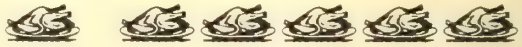

12 Point 584

ST. VALENTINE'S DAY
Decoration


12 Point Matrix Slide 1487


12 Point 595

THANKSGIVING DAY
Border Matrices


18 Point 745

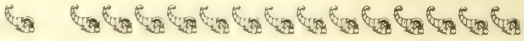

12 Point 1050


18 Point 742


12 Point 1048


24 Point 818


18 Point 727


12 Point 583

(Continued from page 1118)

Miscellaneous Matrices

Character 336 (△348)

12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt.



Character 355 (△348)

10 Pt. 8 Pt.



Character 425 (△348)

10 Pt.

Character 426 (△348)

10 Pt.



Character 467 (△348)

10 Pt.

Character 503 (△348)

6 Pt.

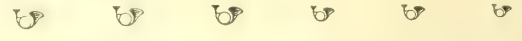


Character 748 (△348)

6 Pt.

Character 769 (△348)

12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt.



Character 770 (△348)

10 Pt. 8 Pt.



Character 771 (△348)

12 Pt. 10 Pt. 9 Pt. 8 Pt

Character 772 (△348)

10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt.



Character 773 (△348)

12 Pt. 10 Pt. 8 Pt. 7 Pt

Character 774 (△348)

10 Pt. 9 Pt. 8 Pt.

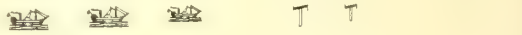


Character 775 (△348)

10 Pt.

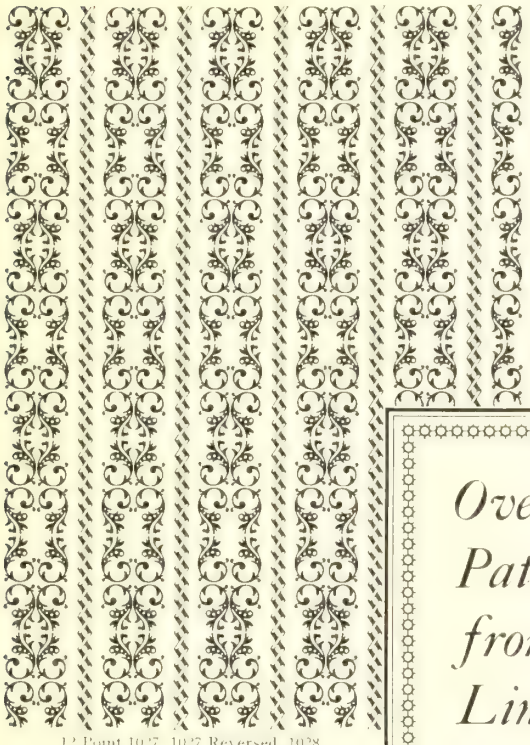
Character 776 (△348)

12 Pt. 10 Pt. 8 Pt.

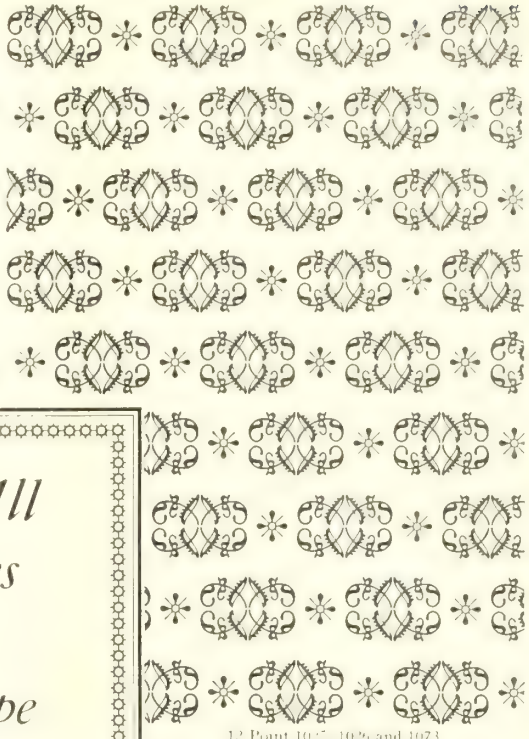


Character 778 (△348)

10 Pt. 8 Pt.



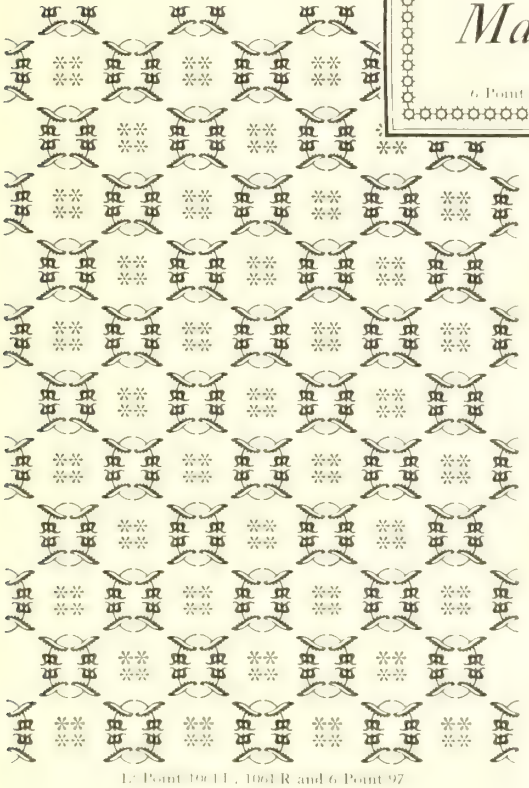
12 Point 1027, 1027 Reversed, 1028, 1028 Reversed, and 6 Point 1314



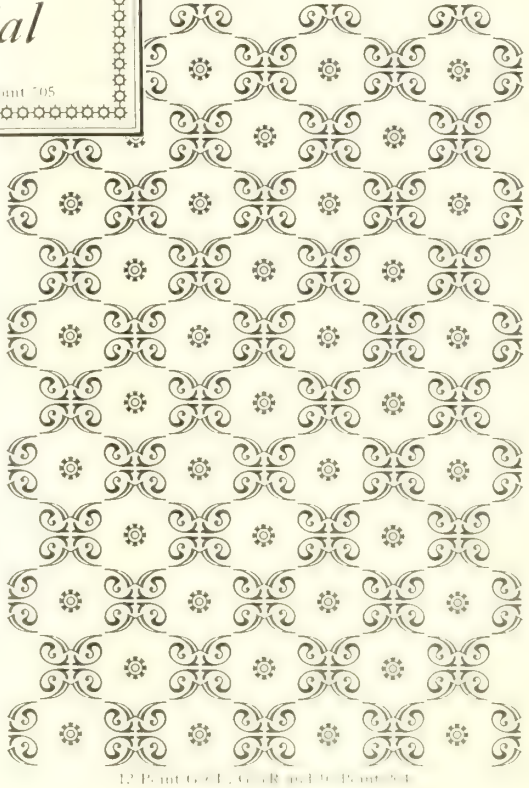
12 Point 1025, 1026 and 1073

Over-All Patterns from Linotype Decorative Material

6 Point 82 and 4 Point 705



12 Point 1061 L, 1061 R and 6 Point 97



12 Point 6 of L, 6 of R and 6 Point 54

Miscellaneous Characters

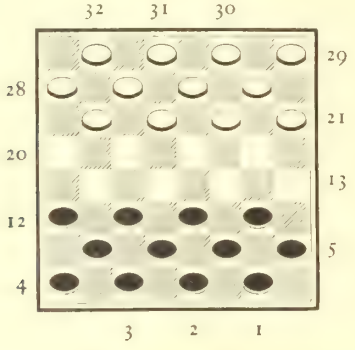
6 Point 1314a

CHECKERS

The checker board is made up of 8 one-pica slugs alternating 12△348, character No. 250 with 12 point em spaces and is cast on a 12 point body. The upper left and lower right corners of the board are invariably black squares.

Made only in 12△348

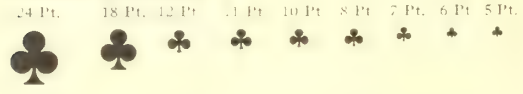




PLAYING CARD

Matrices

Character 132 (△348)



Character 133 (△348)



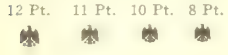
Character 134 (△348)



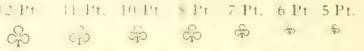
Character 135 (△348)



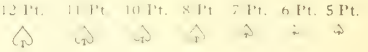
Character 136 (△348)



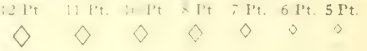
Character 329 (△348)



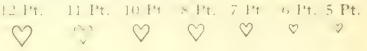
Character 330 (△348)



Character 331 (△348)



Character 332 (△348)

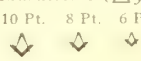


FRATERNAL EMBLEM

Matrices

The designs shown are all one-letter characters. Please order by character number in desired point size, including the matrix triangle number indicated.

MASTER MASON
Character 1 (△328)



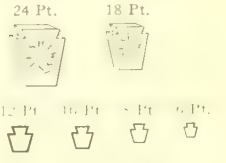
Character 2 (△328)



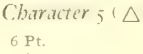
PAST MASTER
Character 3 (△328)



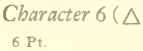
CHAPTER MASON
Character 4 (△328)



MASONIC CHAPTER
Character 5 (△328)

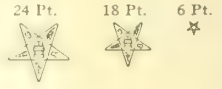


KNIGHT TEMPLAR
Character 6 (△328)



EASTERN STAR
Character 7 (△328)

Character 8 (△328)



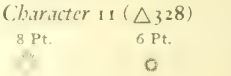
GROTTO
Character 9 (△328)



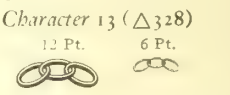
MYSTIC SHRINE
Character 10 (△328)



RISING SUN
Character 11 (△328)



ODD FELLOWS
Character 13 (△328)



SHRINE
Character 14 (△328)



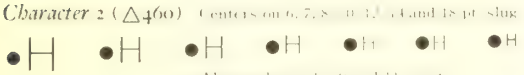
ROUND *and* SQUARE DOT *Matrices*

Character 1 (△460) Centers on 6, 8, 10, 12, 14 and 18 pt. slug



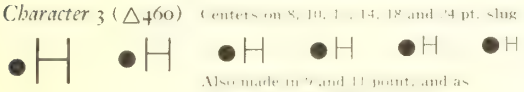
Also made in 7, 9 and 11 point

Character 2 (△460) Centers on 6, 7, 8, 10, 12, 14 and 18 pt. slug



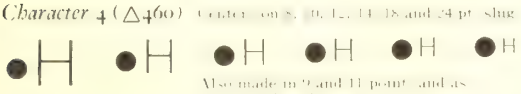
Also made in 9 and 11 point

Character 3 (△460) Centers on 8, 10, 12, 14, 18 and 24 pt. slug



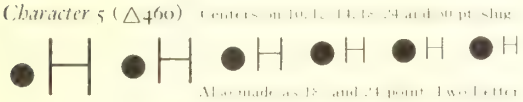
Also made in 9 and 11 point, and as 18 and 24 point Two Letter

Character 4 (△460) Centers on 8, 10, 12, 14, 18 and 24 pt. slug



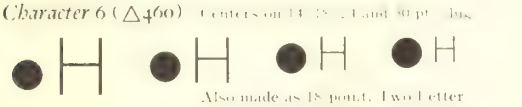
Also made in 9 and 11 point and as 8 point Two Letter

Character 5 (△460) Centers on 10, 12, 14, 18, 24 and 30 pt. slug



Also made as 18 and 24 point Two Letter

Character 6 (△460) Centers on 14, 18, 24 and 30 pt. slug



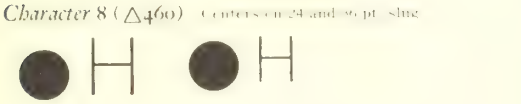
Also made as 18 point Two Letter

Character 7 (△460) Centers on 18, 24, 30, and 36 pt. slug

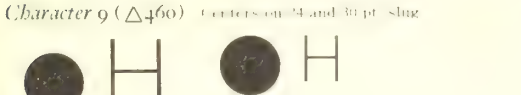


Also made as 18 and 24 point Two Letter

Character 8 (△460) Centers on 24 and 30 pt. slug



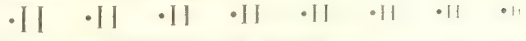
Character 9 (△460) Centers on 24 and 30 pt. slug



● Paul Michaels ● Edward Baker

In this demonstration, Character No. 9 is used in the 12 point size to center on the 14 point Metrotlim No. 2 cap

Character 25 (△460)



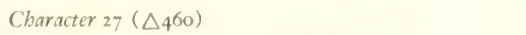
Centers on 6, 7, 8, 9, 10, 12, 14 and 18 pt. sizes

Character 26 (△460)



Centers on 6, 7, 8, 9, 10, 11, 12 and 14 pt. sizes

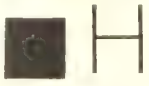
Character 27 (△460)



Centers on 6, 8, 9, 10 and 12 pt. sizes

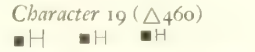
Characters 25, 26 and 27 center on capitals in sizes indicated.

Character 18 (△460)



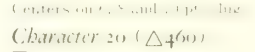
Centers on 36 pt. slug

Character 19 (△460)



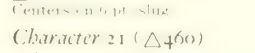
Centers on 7, 8 and 12 pt. slug

Character 20 (△460)



Centers on 6 pt. slug

Character 21 (△460)



Centers on 8 and 10 pt. slug

Many other spots which can be used in the same way will be found in another part of this catalog, such as the following

6 point Border 81 — Align approximately with 8 point type

8 point Border 801½ — Align approximately with 10 point type

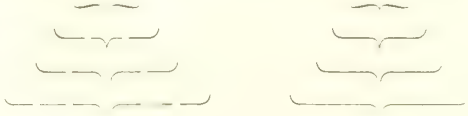
10 point Border 2051 — Align approximately with 14 point type

7 point Border 6 — Align approximately with 8 point type

10 point Border 213 — Align approximately with 14 point type

PIECE BRACE MATRICES

A full set of characters will make either horizontal or vertical braces in any even em length. Made in all sizes from 5 to 18 point. In ordering, specify point size and type face with which they are to be used.



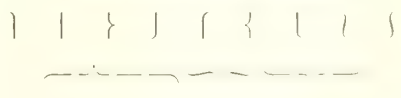
New York
Boston
Cleveland
Detroit

OPEN
To show make up

New York
Boston
Cleveland
Detroit

CLOSED
(As they would print)

FULL SET OF CHARACTERS



Universal Linotype Fists

Linotype fists are made in one-letter matrices. Please order by character number in desired point size, including the triangle number indicated.

Character 1 (△400)

6 Pt. 5½ Pt.

Character 2 (△400)

10 Pt. 5½ Pt.

Character 3 (△400)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5 Pt. 4 Pt.

30 Pt. 24 Pt. 18 Pt.

36 Pt.

Character 4 (△400)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5 Pt. 4 Pt.

30 Pt. 24 Pt. 18 Pt.

36 Pt.

Character 5 (△400)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5½ Pt. 4 Pt.

30 Pt. 24 Pt. 18 Pt.

36 Pt.

Character 6 (△400)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5½ Pt. 4 Pt.

30 Pt. 24 Pt. 18 Pt.

36 Pt.

Character 7 (△400)

7 Pt. 6 Pt.

Character 8 (△400)

7 Pt. 6 Pt.

Character 9 (△400)

14 Pt.

Character 10 (△400)

14 Pt.

Character 11 (△400)

12 Pt.

Character 12 (△400)

24 Pt

Character 15 (△400)

10 Pt.

DECORATIVE BRACKETS

These brackets are available for dressing up folios and other lonely-looking bits of type matter. In ordering, specify character numbers, point size and triangle numbers indicated below:

Characters 1–2 (△438)

14 Pt. 12 Pt. 11 Pt. 10 Pt 9 Pt. 8 Pt

Characters 3–4 (△438)

14 Pt. 12 Pt. 11 Pt. 10 Pt. 8 Pt. 6 Pt.

Characters 5 6 (△438)

12 Pt. 10 Pt. 8 Pt.

Characters 7–8 (△438)

12 Pt. 10 Pt. 8 Pt.

Characters 11 12 (△438)

12 Pt. 10 Pt. 8 Pt.

Characters 9 10 (△438)

12 Pt. 10 Pt. 8 Pt.

Characters 13 14 (△438)

12 Pt. 10 Pt. 8 Pt.

Characters 17 18 (△438)

12 Pt. 11 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt.

Characters 19–20 (△438)

12 Pt. 11 Pt. 10 Pt 8 Pt

Characters 21–22 (△438)

14 Pt. 12 Pt. 11 Pt. 10 Pt.

9 Pt 8 Pt. 7 Pt

Must be cast on body one-point larger than indicated point size.

Characters 25 26 (△438)

14 Pt 12 Pt 11 Pt 10 Pt

9 Pt 8 Pt 7 Pt

Characters 27 28 (△438)

14 Pt 12 Pt 10 Pt

Characters 29 30 (△438)

14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt 6 Pt.

Made as Two Letter Matrices, roman with italic

Characters 31 32 (△438)

14 Pt. 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt 6 Pt

Made as Two Letter Matrices, roman with italic

PARAGRAPH MARKS

Many plain and decorative paragraph marks are available, to harmonize with various typographic styles. Supplied in any point size. In ordering specify character numbers, point size and triangle numbers indicated below:

Character 13 (△338)

14 Pt. 12 Pt 10 Pt. 9 Pt. 8 Pt. 6 Pt. 5½ Pt.

30 Pt 24 Pt 18 Pt.

Character 14 (△338)

14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt 6 Pt

36 Pt. 30 Pt. 24 Pt. 18 Pt.

Character 16 (△338)

14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt 6 Pt

Character 17 (△338)

10 Pt. 8 Pt.

Character 18 (△338)

14 Pt. 12 Pt. 11 Pt. 10 Pt. 8 Pt

Character 19 (△338)

18 Pt. 14 Pt 11 Pt 10 Pt

Character 20 (△338)

30 Pt. 24 Pt. 18 Pt.

Character 21 (△338)

14 Pt. 12 Pt. 11 Pt. 10 Pt. 8 Pt. 6 Pt.

Character 22 (△338)

30 Pt. 24 Pt. 18 Pt 14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt

Character 23 (△338)

14 Pt. 12 Pt. 10 Pt. 8 Pt.

Character 24 (△338)

24 Pt. 18 Pt. 14 Pt. 12 Pt. 11 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt.

Character 26 (△338)

14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 7 Pt.

Must be cast on body one point larger than indicated

Character 27 (△338)

12 Pt.

Character 28 (△338)

10 Pt. 8 Pt. 7 Pt.

Character 29 (△338)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt

Character 30 (△338)

14 Pt. 12 Pt. 11 Pt. 10 Pt. 9 Pt. 8 Pt

Character 31 (△338)

14 Pt. 12 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt

Character 32 (△338)

24 Pt. 18 Pt 14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt 6 Pt

Character 33 (△338)

24 Pt. 14 Pt. 12 Pt. 10 Pt.

Character 35 (△338)

16 Pt.

Character 34 (△338)

14 Pt 12 Pt 11 Pt 10 Pt 9 Pt 8 Pt Pt

Made as Two Letter Matrices

Character 36 (△338)

16 Pt.

Character 37 (△338)

16 Pt.

ELECTION *and* BALLOT
Matrices

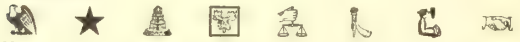
UNIVERSAL PARTY EMBLEMS (24△346)







(12△346)



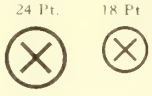


UNIVERSAL BALLOT CIRCLES (△346)

Character 102

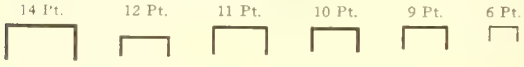


Character 129

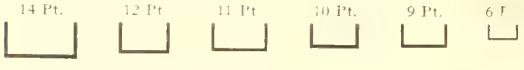


UNIVERSAL BALLOT SQUARES (△346)

Character 107, *upper half* (△346)



Character 108, *lower half* (△346)



Character 109, *upper half* (△346)

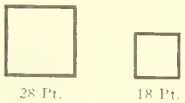


Character 110, *lower half* (△346)

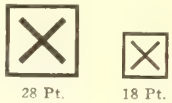


Characters Nos. 107 and 108 are sectional; when slugs are joined, they form a complete square. Two 9 point characters make an 18 point square; two 14 point make a 28 point square, etc. Characters Nos. 109 and 110 are also made to be joined together, as shown:

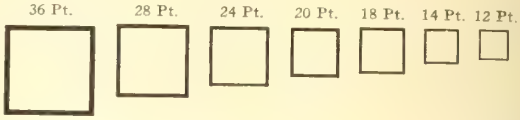
Characters 107 and 108



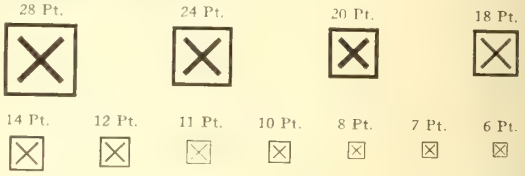
Characters 109 and 110



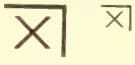
Character 105



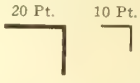
Character 111 (△346)



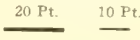
Character 123 (△346)



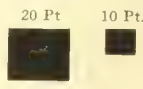
Character 124 (△346)



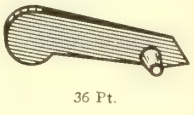
Character 125 (△346)



Character 126 (△346)



Character 128 (△346)



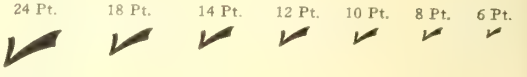
Characters 123, 124, 125 and 126 in the 20 point size are shown in typical use below.



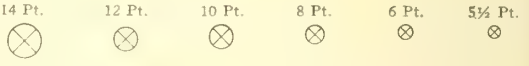
Miscellaneous Matrices

(See also page 1112)

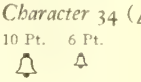
Character 10 (△348)



Character 23 (△348)



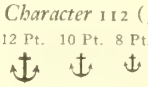
Character 34 (△348)



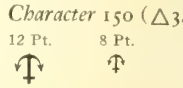
Character 103 (△348)



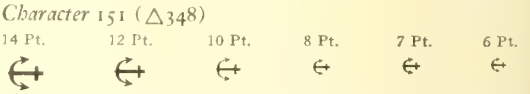
Character 112 (△348)



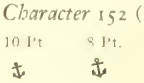
Character 150 (△348)



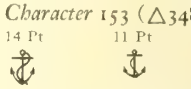
Character 151 (△348)



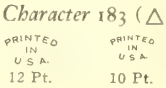
Character 152 (△348)



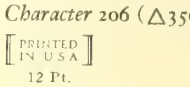
Character 153 (△348)



Character 183 (△350)



Character 206 (△350)



MATRIX SLIDES

PLAIN RULE
Matrix Slides

Supplied in any length up to 30 ems pica. (The decimal following slide number designates the weight of face in thousandths of an inch.)

2 Point 401—.002½

2 Point 406—.003¾

2 Point 402—.004

2 Point 403—.008

6 Point 423—.011

2 Point 404—.014

2 Point 404½—.018

2 Point 405—.020

3 Point 406—.028

3 Point 425—.041

4 Point 407—.042

4 Point 407½—.045

4 Point 427—.054¼

5 Point 419—.056

5 Point 408—.058

6 Point 409—.070

6 Point 412—.073

6 Point 410—.077

6 Point 411—.080

6 Point 426—.083

8 Point 413—.107¼

10 Point 414—.135

10 Point 415—.137

10 Point 420—.140

12 Point 416—.152

12 Point 418—.156

12 Point 417—.160

12 Point 421—.168

18 Point 2002—.245

24 Point 3504—.338

PLAIN RULE
Matrix Slides with Corners

6 Point 400a

6 Point 400b

6 Point 401a

6 Point 401b

6 Point 402a

6 Point 402b

6 Point 403a (Special)

6 Point 403b (Special)

6 Point 403a

6 Point 403b

14 Point 403a

14 Point 403b

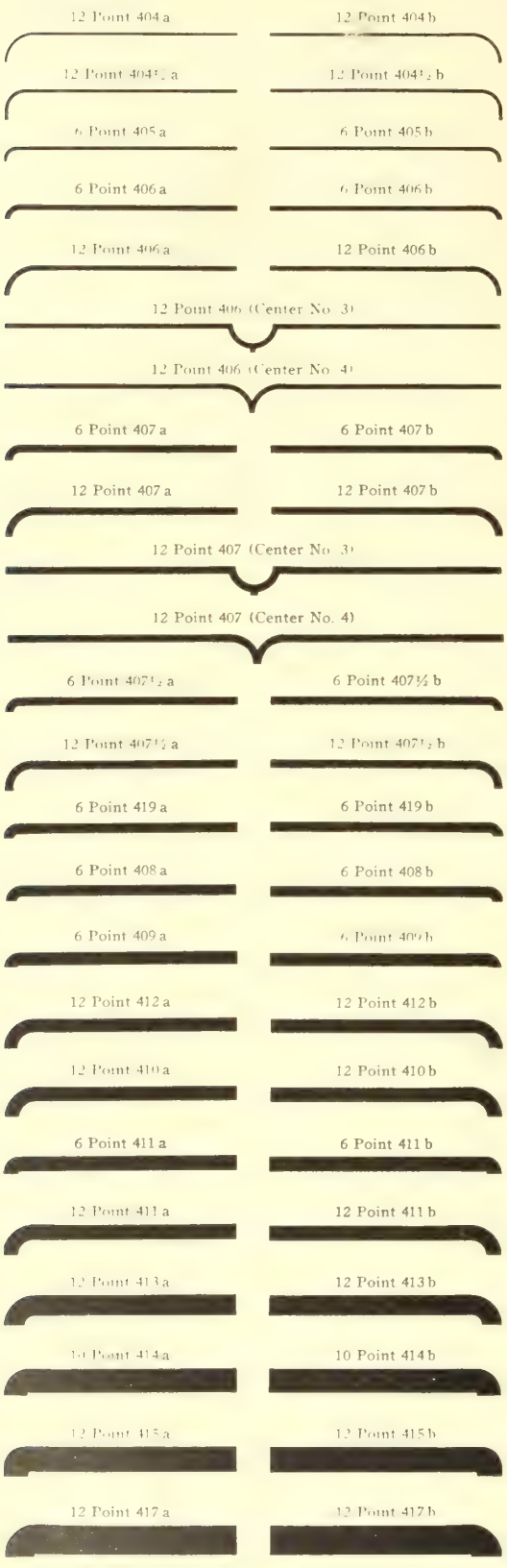
6 Point 404a (Special)

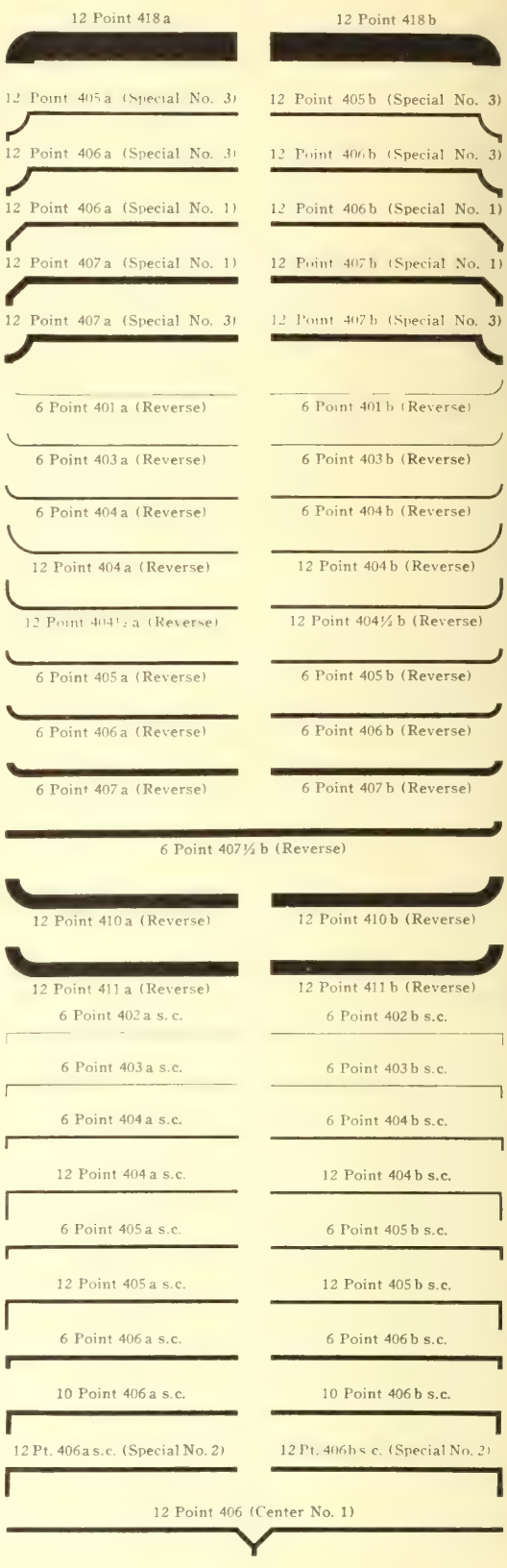
6 Point 404b (Special)

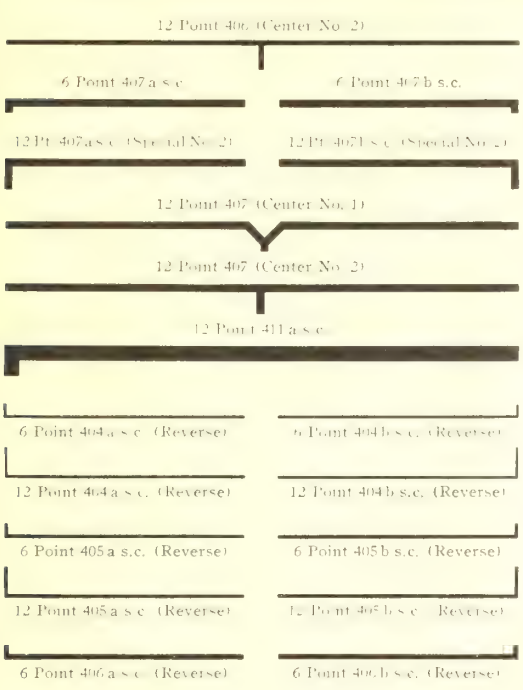
6 Point 404a

6 Point 404b

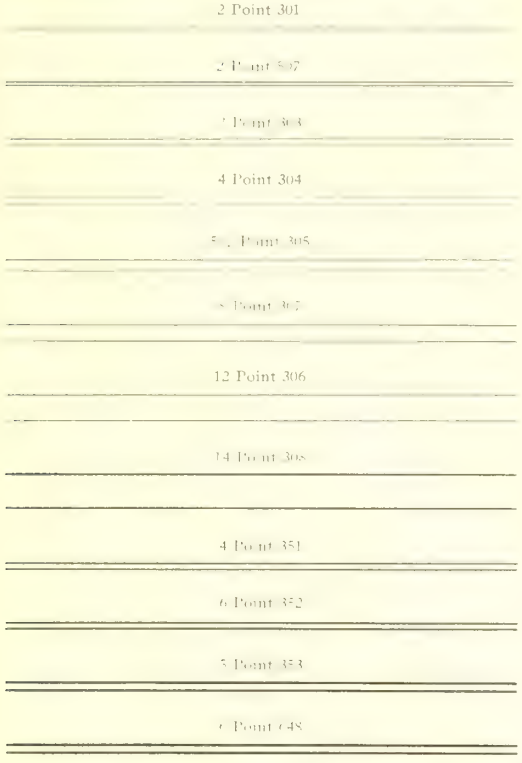
Matrix slides with ½, ¾ or 1 point face will cast on the edge of slug bodies 1 point and larger.

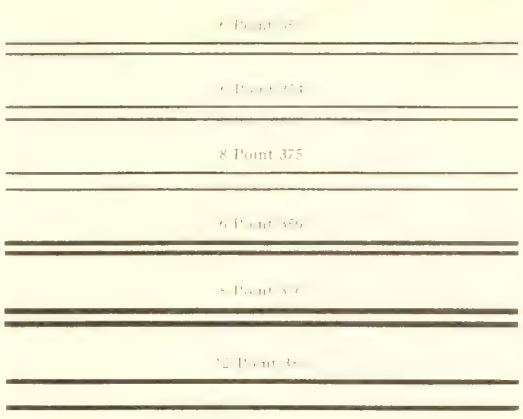

12 Point 404 a
12 Point 404 b
12 Point 404½ a
12 Point 404½ b
6 Point 405 a
6 Point 405 b
6 Point 406 a
6 Point 406 b
12 Point 406 a
12 Point 406 b
12 Point 406 (Center No. 3)
12 Point 406 (Center No. 4)
6 Point 407 a
6 Point 407 b
12 Point 407 a
12 Point 407 b
12 Point 407 (Center No. 3)
12 Point 407 (Center No. 4)
6 Point 407½ a
6 Point 407½ b
12 Point 407½ a
12 Point 407½ b
6 Point 419 a
6 Point 419 b
6 Point 408 a
6 Point 408 b
6 Point 409 a
6 Point 409 b
12 Point 412 a
12 Point 412 b
12 Point 410 a
12 Point 410 b
6 Point 411 a
6 Point 411 b
12 Point 411 a
12 Point 411 b
12 Point 413 a
12 Point 413 b
10 Point 414 a
10 Point 414 b
12 Point 415 a
12 Point 415 b
12 Point 417 a
12 Point 417 b


12 Point 418 a
12 Point 418 b
12 Point 405 a (Special No. 3)
12 Point 405 b (Special No. 3)
12 Point 406 a (Special No. 3)
12 Point 406 b (Special No. 3)
12 Point 406 a (Special No. 1)
12 Point 406 b (Special No. 1)
12 Point 407 a (Special No. 1)
12 Point 407 b (Special No. 1)
12 Point 407 a (Special No. 3)
12 Point 407 b (Special No. 3)
6 Point 401 a (Reverse)
6 Point 401 b (Reverse)
6 Point 403 a (Reverse)
6 Point 403 b (Reverse)
6 Point 404 a (Reverse)
6 Point 404 b (Reverse)
12 Point 404 a (Reverse)
12 Point 404 b (Reverse)
12 Point 404½ a (Reverse)
12 Point 404½ b (Reverse)
6 Point 405 a (Reverse)
6 Point 405 b (Reverse)
6 Point 406 a (Reverse)
6 Point 406 b (Reverse)
6 Point 407 a (Reverse)
6 Point 407 b (Reverse)
6 Point 407½ b (Reverse)
12 Point 410 a (Reverse)
12 Point 410 b (Reverse)
12 Point 411 a (Reverse)
12 Point 411 b (Reverse)
6 Point 402 a s.c.
6 Point 402 b s.c.
6 Point 403 a s.c.
6 Point 403 b s.c.
6 Point 404 a s.c.
6 Point 404 b s.c.
12 Point 404 a s.c.
12 Point 404 b s.c.
6 Point 405 a s.c.
6 Point 405 b s.c.
12 Point 405 a s.c.
12 Point 405 b s.c.
6 Point 406 a s.c.
6 Point 406 b s.c.
10 Point 406 a s.c.
10 Point 406 b s.c.
12 Pt. 406 a s.c. (Special No. 2)
12 Pt. 406 b s.c. (Special No. 2)
12 Point 406 (Center No. 1)

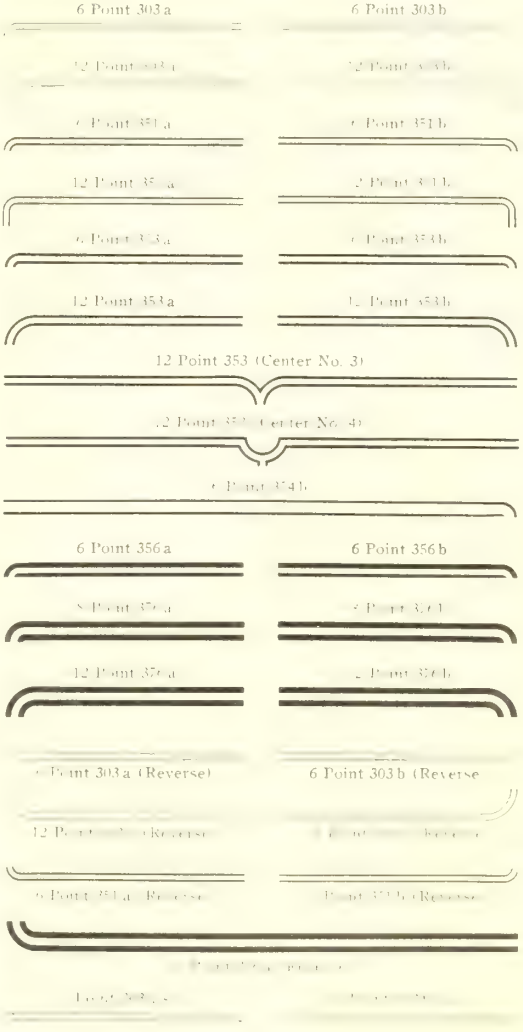


PARALLEL RULE
Matrix Slides





PARALLEL RULE
Slides with Corners



Matrix slides with 2, 3 or 4 point face will assist in the adjustment of slug body to 6 point and larger

12 Point 303 a s.c.

12 Point 303 b s.c.

6 Point 351 a s.c.

6 Point 351 b s.c.

12 Point 351 a s.c.

12 Point 351 b s.c.

6 Point 353 a s.c.

6 Point 353 b s.c.

12 Pt. 353 a s.c. (Special No. 2)

12 Pt. 353 b s.c. (Special No. 2)

12 Point 353 (Center No. 1)

12 Point 353 (Center No. 2)

12 Point 353 a (Special No. 1)

12 Point 353 b (Special No. 1)

12 Point 353 a (Special No. 3)

12 Point 353 b (Special No. 3)

6 Point 353 a s.c. (Reverse)

6 Point 354 a s.c.

6 Point 354 b s.c.

6 Point 356 a s.c.

6 Point 356 b s.c.

8 Point 376 a s.c.

8 Point 376 b s.c.

12 Point 376 a s.c.

12 Point 376 b s.c.

14 Point 308 a

MULTIPLE RULE

Matrix Slides

5 Point 601

6 Point 653

6 Point 652

8 Point 658

4 Point 660

5 Point 651

5 Point 654

6 Point 737

10 Point 647

12 Point 658

8 Point 660

11 Point 892

8 Point 657

12 Point 649

12 Point 649 a

12 Point 891

12 Point 851

12 Point 893

8 Point 653

12 Point 745

5 Point 601 a

5 Point 601 b

6 Point 653 a

6 Point 652 a

6 Point 652 b

6 Point 654 a

6 Point 654 b

6 Point 737 a

6 Point 737 b

8 Point 737 a

12 Point 737 a

12 Point 737 b

5 Point 654 a s.c.

5 Point 654 b s.c.

6 Point 654 a s.c.

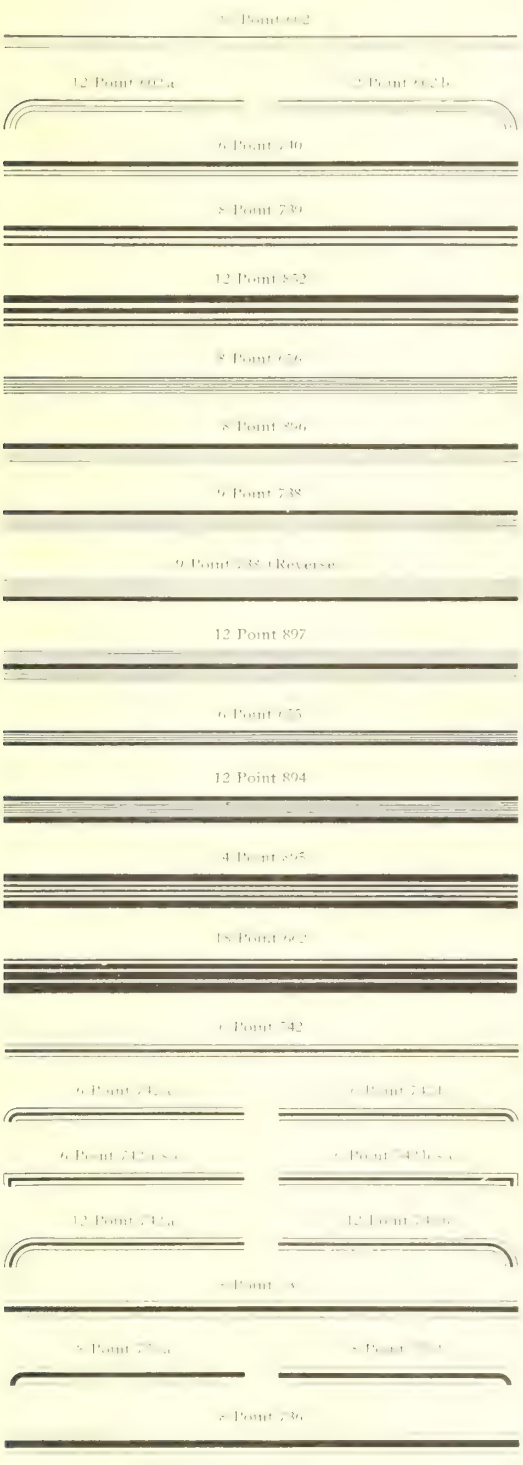
6 Point 654 b s.c.

6 Point 737 a s.c.

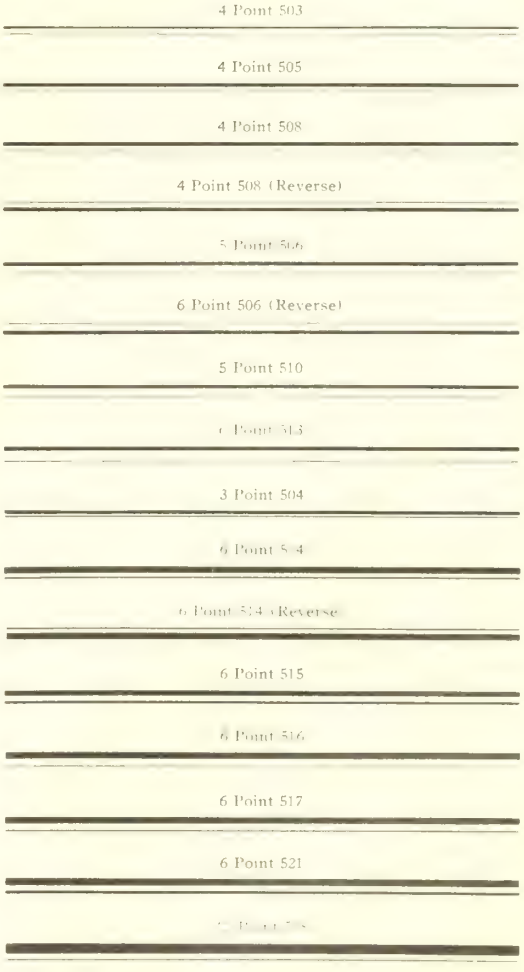
6 Point 737 b s.c.

Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

MISCELLANEOUS MULTIPLE RULE
Matrix Slides



OXFORD RULE
Matrix Slides



Matrix slides with 2, 3 or 4 point face will cast on the edge of slug leader 6 point and heavier

8 Point 543

8 Point 536

10 Point 537

8 Point 509

12 Point 539

12 Point 542

10 Point 519

12 Point 522

14 Point 523

12 Point 538

14 Point 541

16 Point 545

14 Point 540

18 Point 2007

A DEMONSTRATION
of Linotype Oxford Rule Matrix Slides with Corners

OPEN
to show make-up

CLOSED
as it will print

OXFORD RULE
Matrix Slides with Round and Square Corners

6 Point 505 a

6 Point 505 b

6 Point 508 a

6 Point 508 b

5 Point 506 a

5 Point 510 a

6 Point 513 a

6 Point 514 a

6 Point 514 c (13 ems)

6 Point 516 a

6 Point 516 b

6 Point 516 a (Reverse)

6 Point 516 b (Reverse)

6 Point 505 a s.c.

6 Point 508 a s.c.

6 Point 508 b s.c.

5 Point 510 a s.c.

6 Point 513 a s.c.

6 Point 513 b s.c.

12 Point 513 a s.c.

12 Point 513 b s.c.

6 Point 516 a s.c.

6 Point 516 b s.c.

6 Point 517 a s.c.

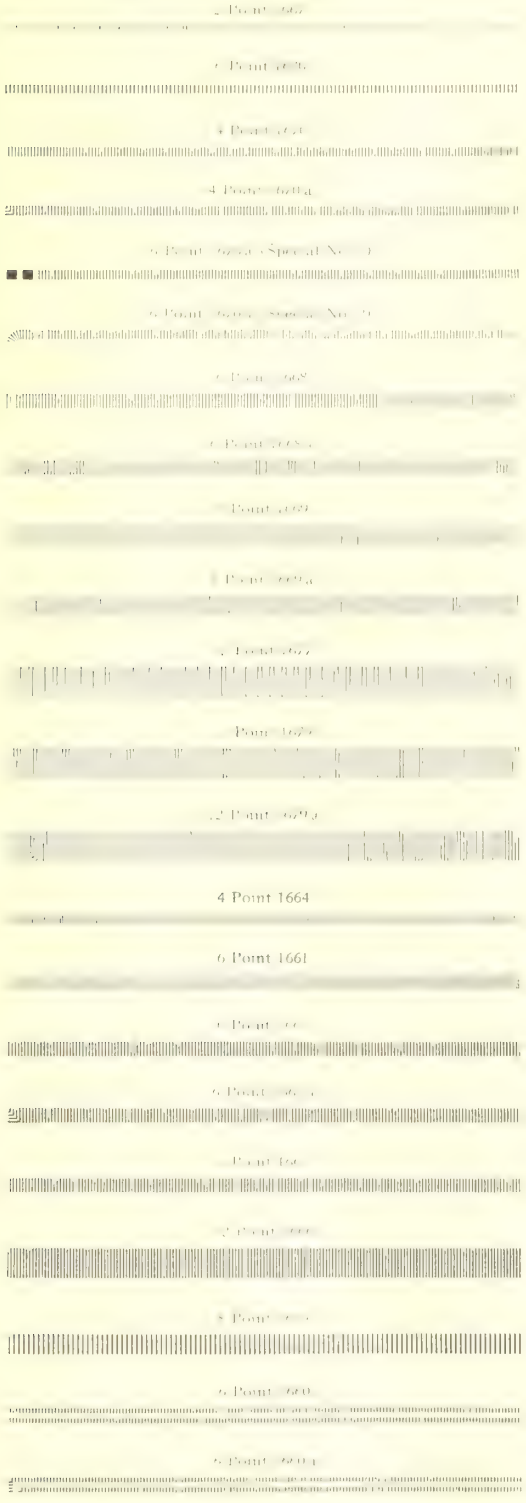
6 Point 516 a s.c. (Reverse)

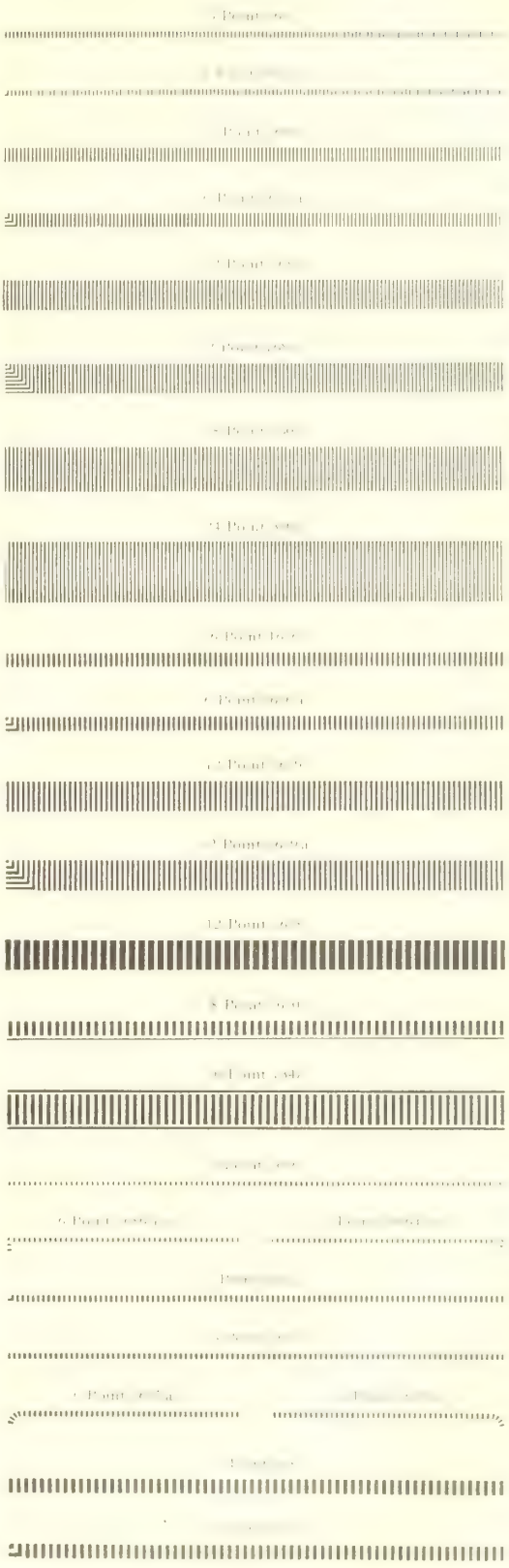
6 Point 516 b s.c. (Reverse)

8 Point 543 b s.c.

12 Point 538 a s.c.

GRAY TONE and SHADED
Matrix Slides





Matrix slides with .34 or .4 point face will cast on the edge of [illegible]

10 Point 265



12 Point 267



12 Point 267 a



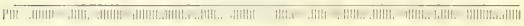
18 Point 2004



24 Point 3502



6 Point 1687



14 Point 1346



10 Point 1684



16 Point 1348



6 Point 1672



12 Point 1673



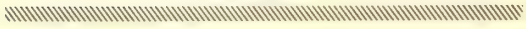
[illegible] Point 1671



12 Point 1675



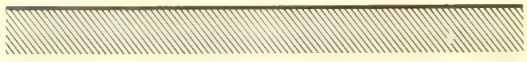
6 Point 1688



12 Point 1676



18 Point 1691



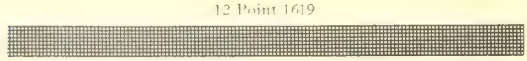
6 Point 455



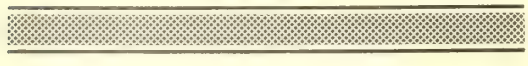
12 Point 1620



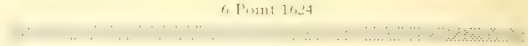
12 Point 1619



18 Point 1693



6 Point 1624



12 Point 1622



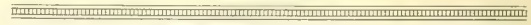
18 Point 1621



18 Point 661



12 Point 277

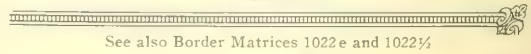


See also Border Matrix 1022 e

12 Point 277 a s.c.

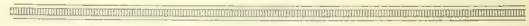


12 Point 277 b



See also Border Matrices 1022 e and 1022½

12 Point 278



See also Border Matrix 1057 e

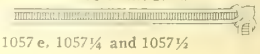
12 Point 278 a s.c.



12 Point 278 a



12 Point 278 b

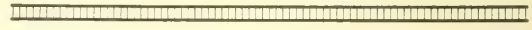


See also Border Matrices 1057 e, 1057¼ and 1057½

12 Point 1678



8 Point 269



10 Point 271



10 Point 271 a



18 Point 2003



6 Point 1401



See also Border Matrices 144, 145 and 146

6 Point 1401 a



6 Point 1401 b



6 Point 1402



See also Border Matrices 141, 142 and 143

6 Point 266

4 Point 263

6 Point 1554

6 Point 1560

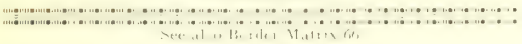
6 Point [illegible]



6 Point 1526



6 Point 1656

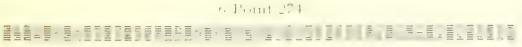


See also Border Matrix 66

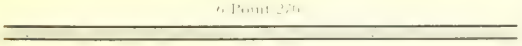
5 Point [illegible]



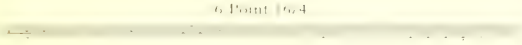
6 Point 274



6 Point 256



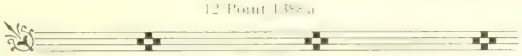
6 Point 1654



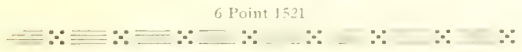
8 Point 1388



12 Point 1388 a



6 Point 1521



12 Point 1519



See also Border Matrices 1014 and 1014a

10 Point 1516



12 Point 1516 a



24 Point 3501



GEOMETRIC DESIGN

Matrix Slides

6 Point 205

2 Point 202

2 Point 201

2 Point 204

2 Point 209

2 Point 208

2 Point 203

8 Point 207

6 Point 216

6 Point [illegible]49

6 Point 212

6 Point 266

6 Point 2[illegible]3

3 Point 219

[illegible] Point [illegible]

[illegible] Point 2[illegible]

6 Point 2[illegible]

5 Point 258

6 Point [illegible]

4 Point 1[illegible]7

5½ Point 1623

6 Point 1618

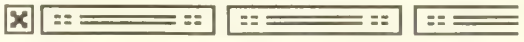
5 Point 1876

6 Point 1[illegible]0

6 Point [illegible]13

12 Point 1610

6 Point 1352 a



Point [illegible]

6 Point 255 a

3 Point 17[illegible]

6 Point [illegible]

6 Point 1[illegible]

8 Point [illegible]

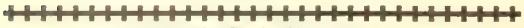
6 Point 262

Matrix slides with 2, 3 or 4 point face will cast on the ridge of slug bodies 2 point and [illegible]

5½ Point 1870



6 Point 1407



See also Border Matrix 56

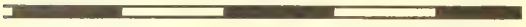
18 Point 1850



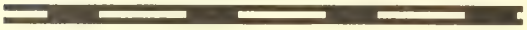
12 Point 1853



6 Point 1387



8 Point 377



9 Point 1362



14 Point 1364



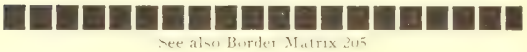
6 Point 1570



6 Point 1572



10 Point 1575



See also Border Matrix 205

8 Point 1574



See also Border Matrix 401

6 Point 1573

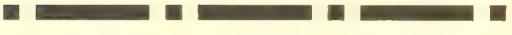


See also Border Matrix 8

6 Point 1389



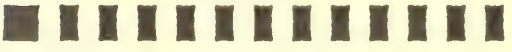
6 Point 1390



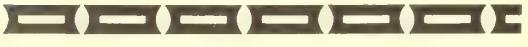
14 Point 1846



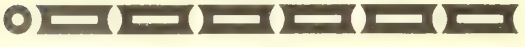
14 Point 1846 a



12 Point 1499



12 Point 1499 a



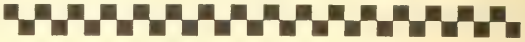
12 Point 1491



6 Point 1493



12 Point 1400

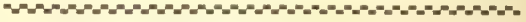


6 Point 1404



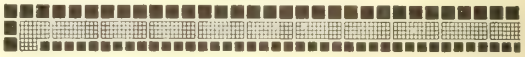
See also Border Matrix 39

4 Point 1403



See also Border Matrix 93

18 Point 1578 a



12 Point 1578 a



24 Point 1577 a



18 Point 1576 a



12 Point 1578



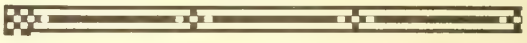
12 Point 1492



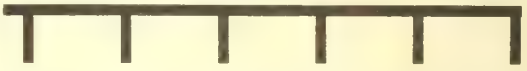
12 Point 1391



12 Point 1391 a



22 Point 1848



6 Point 1365

8 Point 1371



8 Point 1371 a

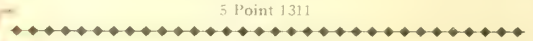


Point 1312



See also Border Matrix 301

5 Point 1311



See also Border Matrix 1

12 Point 1505



10 Point 1504



6 Point 1503

See also Border Matrix 63

10 Point 1603



See also Border Matrix 23

6 Point 1433



See also Border Matrix 3

6 Point 1436



See also Border Matrix 13

6 Point 1438



See also Border Matrix 2

6 Point 1604



See also Border Matrix 28

6 Point 1437

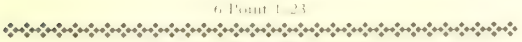


See also Border Matrix 6

6 Point 1423



6 Point 1423



See also Border Matrix 47

6 Point 1506



See also Border Matrix 21

6 Point



See also Border Matrix 1

6 Point 1439



See also Border Matrix 305

6 Point 1460



See also Border Matrix 340

6 Point 1440



See also Border Matrix 31

6 Point



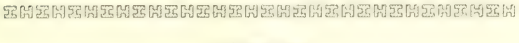
8 Point 1409

12 Point 1443

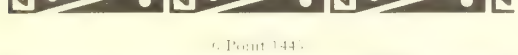
12 Point 1443



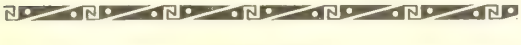
6 Point 1412



12 Point 1444



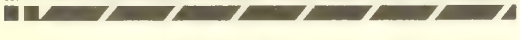
6 Point 1445



24 Point 1267a



24 Point 1447a



8 Point 1847a

2 Point



See also Border Matrix 4

4 Point



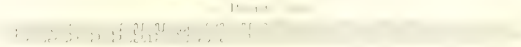
See also Border Matrix 404

12 Point 1584



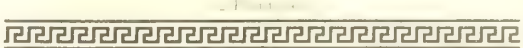
See also Border Matrix 5

8 Point



See also Border Matrix 403

8 Point



8 Point



12 Point



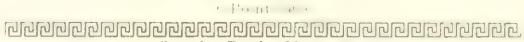
8 Point

6 Point 1411



See also Border Matrix

6 Point



See also Border Matrix

12 Point



8 Point 1406b



6 Point 1314



See also Border Matrix

6 Point 1414a



6 Point 1414b

6 Point



See also Border Matrix

6 Point



See also Border Matrix 30

4 Point

See also Border Matrix 2

4 Point 1309

See also Border Matrix

6 Point 1309a

6 Point 130

8 Point

8 Point

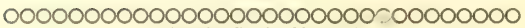
See also Border Matrix 21

6 Point 44

See also Border Matrix

6 Point 1441a

6 Point 1432



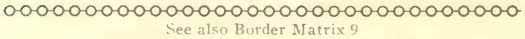
See also Border Matrix 5

5 Point 1431



See also Border Matrix 10

5 Point 1430

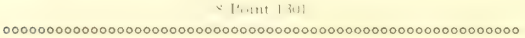


See also Border Matrix 9

6 Point 1430 a

6 Point 1430 b

8 Point 1301



12 Point 1305



10 Point 1307



See also Border Matrix 209

8 Point 1299



6 Point 1304



See also Border Matrix 7

5 Point 1303



See also Border Matrix 16

4 Point 1302

14 Point 1296



10 Point 1295



6 Point 1337



See also Border Matrix 17

6 Point 1337 a



8 Point 1355



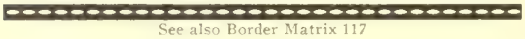
6 Point 1358



4 Point 1353

See also Border Matrix 207 and 207 L

6 Point 1360



See also Border Matrix 117

3 Point 1351

See also Border Matrix 111

6 Point 1351 a

6 Point 1351 b

24 Point 1384 a



18 Point 1369 a



12 Point 1380 a



14 Point 1845



14 Point 1845 a



12 Point 1844



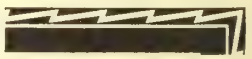
12 Point 1844 a



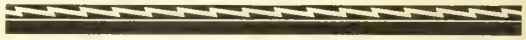
18 Point 1376 a



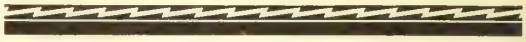
18 Point 1376 b



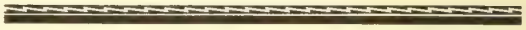
12 Point 1374 L



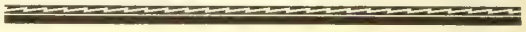
12 Point 1374 R



8 Point 1373 L



8 Point 1373 R



WAVE RULE

Matrix Slides

2 Point 104

12 Point 104 b



2 Point 105

6 Point 156

2 Point 157

3 Point 161

3 Point 158

2 Point 102

2 Point 126

6 Point 126 a

6 Point 126 b

6 Point 126 a s.c.

6 Point 126 b s.c.

3 Point 128

3 Point 130

Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

5 Point 134

8 Point 134a

8 Point 134b

6 Point 135

6 Point 136

12 Point 136b

12 Point 140

12 Point 140a

12 Point 140b

24 Point 1828a

18 Point 1828a

6 Point 1827

5 Point 1822

See also Border Matrix 36

6 Point 1822a

6 Point 1822b

4 Point 1851

6 Point 1848

4 Point 1886

8 Point 1712

4 Point 1703

6 Point 143

6 Point 179

6 Point 176a

See also Border Matrix 42

4 Point 1857

7 Point 1776a

Point 1776

See also Border Matrix 26

6 Point 1816a

6 Point 1816b

Point 1

See also Border Matrix

Point

See also Border Matrix 43

Point 1

Point 1

See also Border Matrix 43

Point 1

Point 1

See also Border Matrix 43

Point 1

Point 1

See also Border Matrix 43

6 Point 1829

Point 1

See also Border Matrix

Point 1

Point 1

6 Point 1717

See also Border Matrix 34

12 Point 1774

12 Point 1774a

6 Point 1

See also Border Matrix 28

4 Point 1

4 Point 1

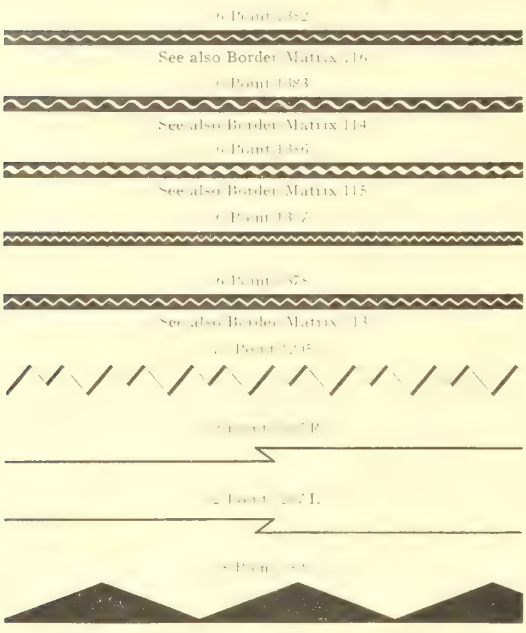
See also Border Matrix 40

6 Point 1763

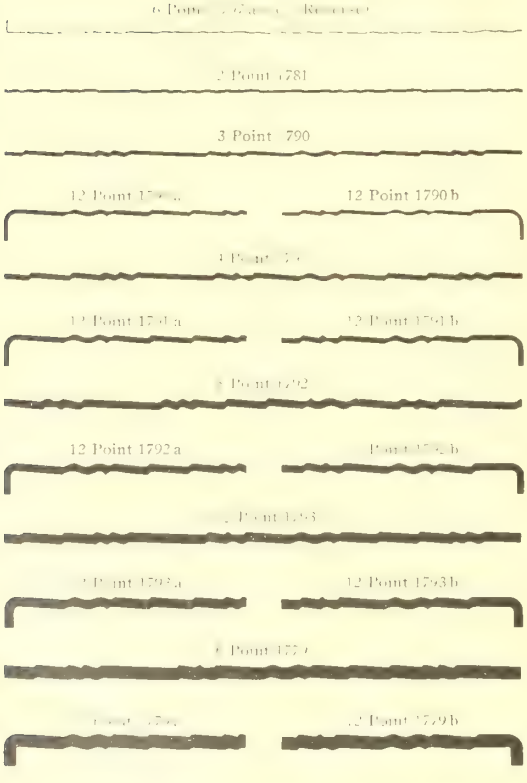
Point 1

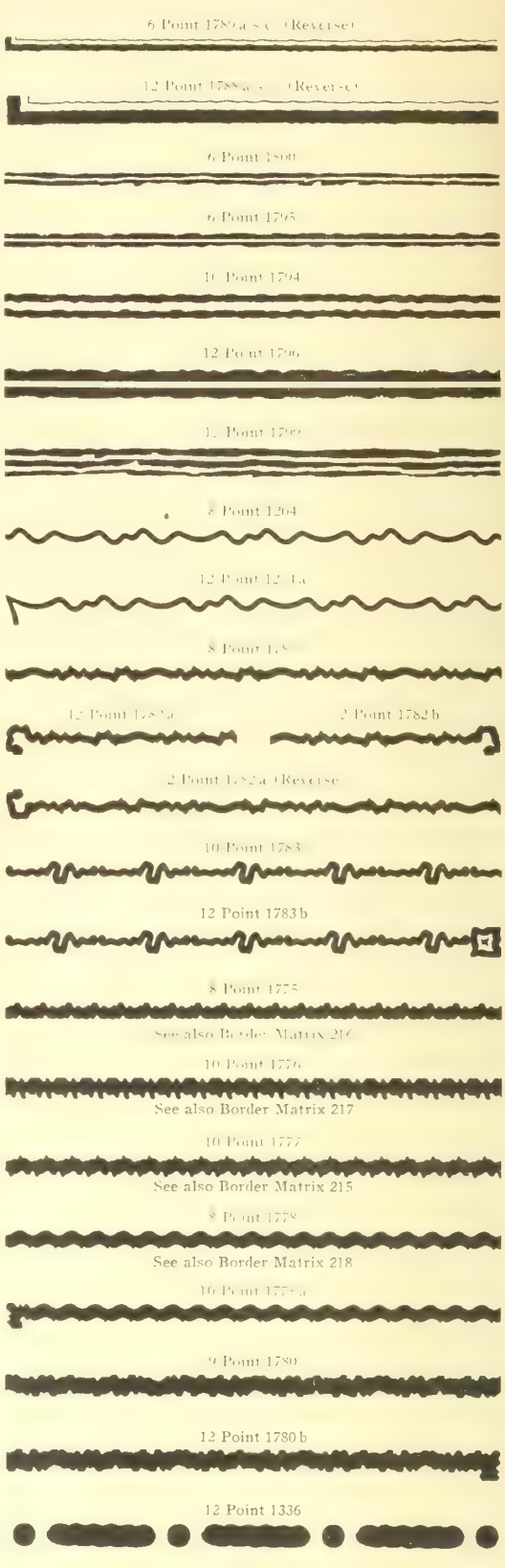
See also Border Matrix

Reverse Wave Rule Matrix Slides



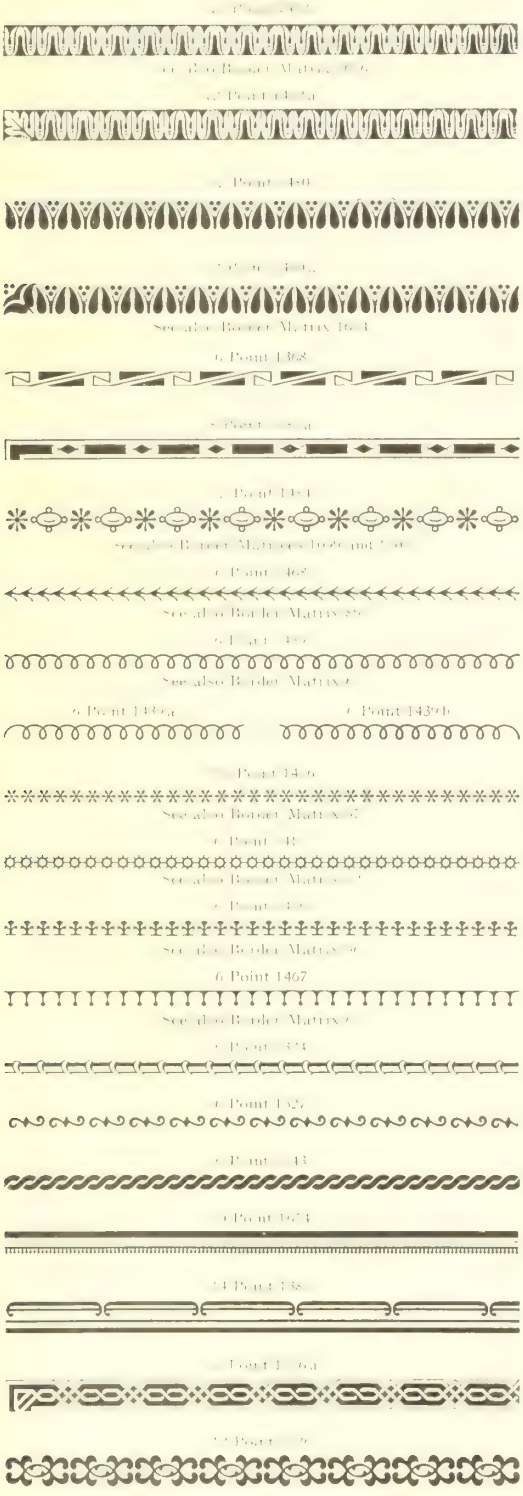
RUGGED RULE
Matrix Slides





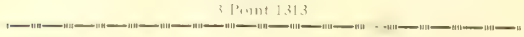
Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

MISCELLANEOUS
Matrix Slides

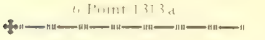


Matrix slides with 7, 8 or 9 point face will cast on the edge of any ladder — pearl and larger

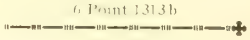
3 Point 1313



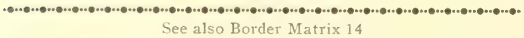
6 Point 1313a



6 Point 1313b

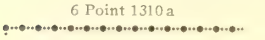


3 Point 1310

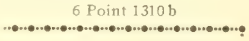


See also Border Matrix 14

6 Point 1310a



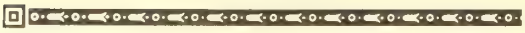
6 Point 1310b



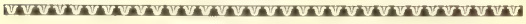
10 Point 1359



10 Point 1359a

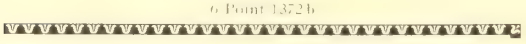


6 Point 1372



See also Border Matrix 157

6 Point 1372b



12 Point 1515



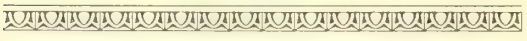
12 Point 1515a



12 Point 1515b



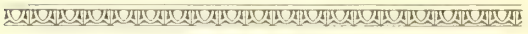
12 Point 1514



12 Point 1514a



10 Point 1513



See also Border Matrix 221

10 Point 1513a



12 Point 1394



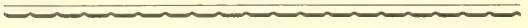
18 Point 2001



12 Point 2000



6 Point 1725



10 Point 1435



See also Border Matrix 223

11 Point 1486



11 Point 1486b



6 Point 1424

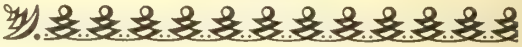


See also Border Matrix 24

24 Point 1531a



14 Point 1530a



12 Point 1529a



10 Point 1528a



8 Point 1398a



12 Point 1479



12 Point 1479a



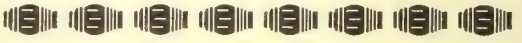
12 Point 1481



12 Point 1481a



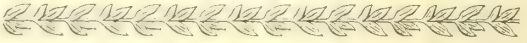
12 Point 1306



12 Point 1437



12 Point 1489



12 Point 1489b



8 Point 1423



See also Border Matrix 402

6 Point 1422



See also Border Matrix 88

6 Point 1426

See also Border Matrix 46

6 Point 1419

See also Border Matrix 81

6 Point 1522

See also Border Matrix 67

5 Point 1801

4 Point 1805

6 Point 1810

6 Point 1335

6 Point 1427

See also Border Matrix 41

6 Point 1361

6 Point 1317

12 Point 1467

6 Point 1404

6 Point 1392

6 Point 1353

6 Point 1323

6 Point 1326

6 Point 1350

See also Border Matrix 11

6 Point 1351

18 Point 1527

6 Point 1282

54 Point 1493

See also Border Matrix 17

6 Point 1462

See also Border Matrix 22

12 Point 1428a

See also Border Matrices 2, Band 7, 24

18 Point 1485b

12 Point 1483b

6 Point 1376

6 Point 1370

6 Point 1343

18 Point 1831

18 Point 1831a

10 Point 1444

6 Point 1454

12 Point 1437

12 Point 1430

Point 1400

12 Point 1

6 Point 1

6 Point 1428

See also Border Matrix 5 or 9

YULETIDE

Matrix Slides

18 Point 2010

See also Border Matrix 7 or L

18 Point 2007

See also Border Matrix 7 or R

12 Point 2007

See also Border Matrix Band L

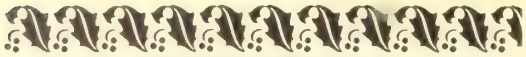
12 Point 2001

12 Point 1006

See also Border Matrix [illegible] R

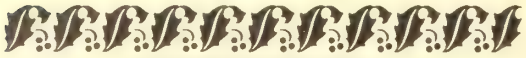
Point [illegible]

18 Point 2012



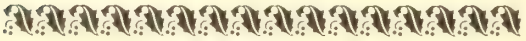
See also Border Matrix 795 L

18 Point 2011



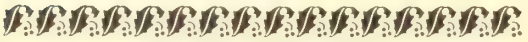
See also Border Matrix 795 R

12 Point 1009



See also Border Matrix 1085 L

12 Point 1008



See also Border Matrix 1085 R

18 Point 2008



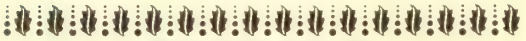
See also Border Matrix 744

18 Point 2008 a



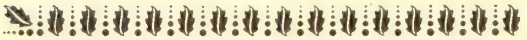
See also Border Matrices 744 and 744¼

12 Point 1005



See also Border Matrix 1088

12 Point 1005 a



See also Border Matrices 1088 and 1088¼

18 Point 1011



18 Point 1011 b



See also Border Matrices 744 and 744¼

12 Point 1010



12 Point 1010 b

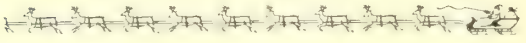


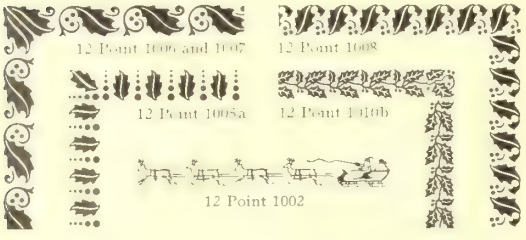
See also Border Matrices 1052 and 1052¼

6 Point 1012

6 Point 1012 b

12 Point 1002





PATRIOTIC DESIGN

Matrix Slides

12 Point 1361



6 Point 1456



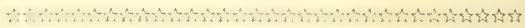
6 Point 1452



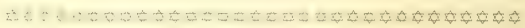
6 Point 1453



6 Point 1451



6 Point 1454



36 Point 7002



See also Border Matrix 1203

26 Point 4501



See also Border Matrix 1101

28 Point 5001



See also Border Matrix 1302

18 Point 2009



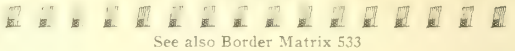
See also Border Matrix 721

12 Point 1425



See also Border Matrix 1034

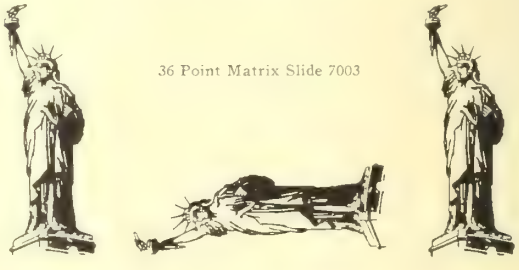
12 Point 1443



See also Border Matrix 533

6 Point 1418

See also Border Matrix 107



36 Point Matrix Slide 7003

TAPERED DASH MATRIX SLIDES

Tapered Dash Matrix Slides have the design centered on three different lengths—13, 26 and 30 ems. They may be cut to any desired length, conditioned upon the length of the design proper.

6 Point 2032

6 Point 999

6 Point 2031

6 Point 998

6 Point 997

6 Point 996

6 Point 1018

6 Point 2072

3 Point 956

6 Point 2071

3 Point 954

6 Point 2070

5 Point 1015

6 Point 1017

5 Point 955

6 Point 913

10 Point 982

5 Point 910

NEWS DASH MATRIX SLIDES

The following News Dash Matrix Slides are made to cast up to a 6-point body, with any desired length up to an 8-em length of face. Linotype News Dashes may be ordered with the face centered on any length of slide up to and including 30 ems.

If a slide is desired to cast a dash longer than 8 ems, an extra charge will be made for the additional length of face.

Plain Dashes

400 401 402 403

404 405 406 407

411

Parallel Dashes

301 303 351 373

356

Oxford Dashes

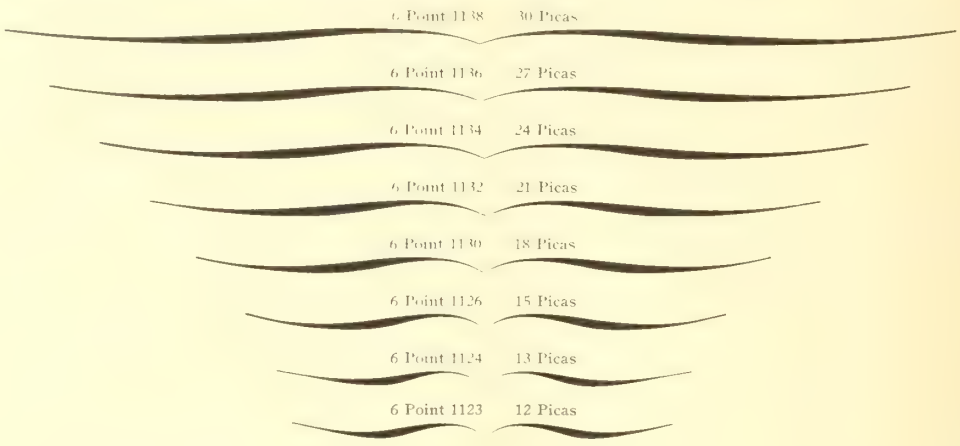
503 505 508 510

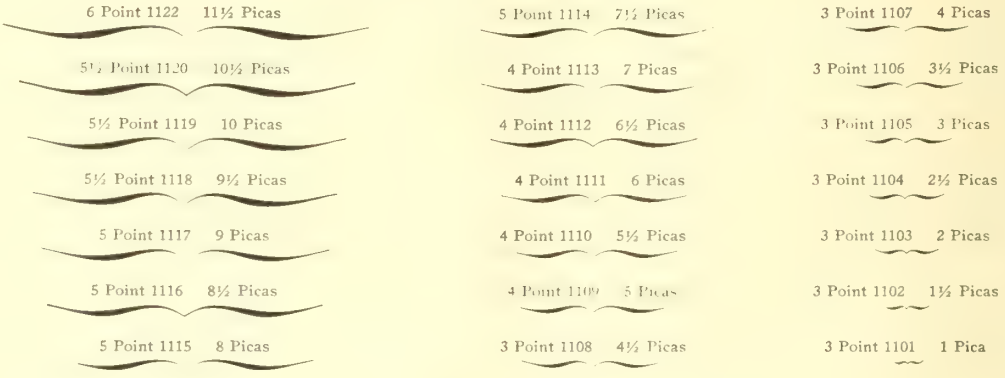
513 516

Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

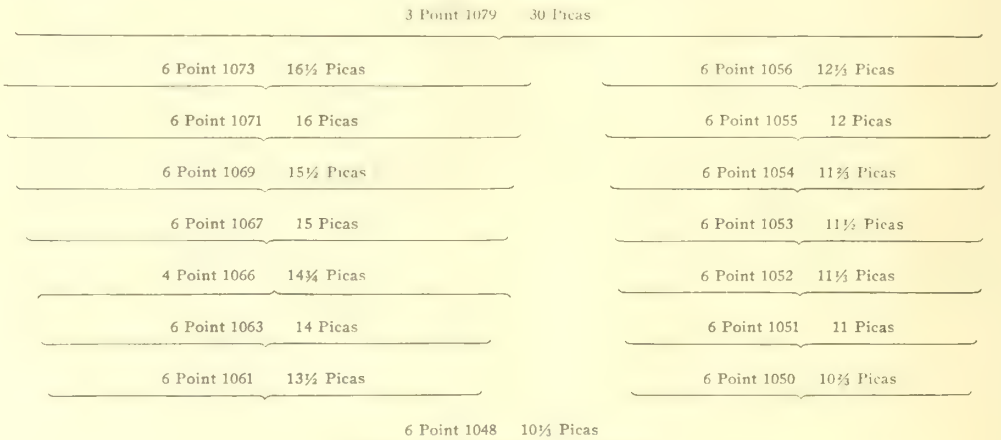
MATRIX SLIDE BRACES

See page 1140 for other designs of braces or ornamental brackets





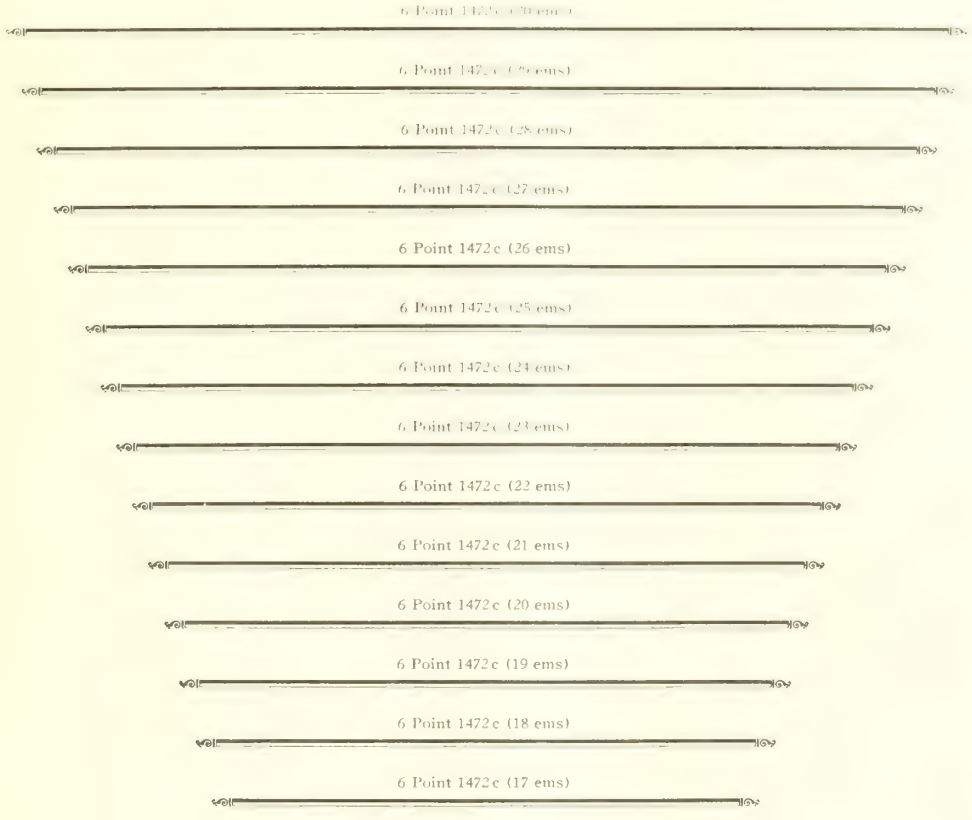
Braces in matrix slide form are carried in stock with the design centered on five different lengths, 12, 13, 24½, 26½ and 30 ems. They can, however, be cut down to any desired length, obviously conditioned upon the length of the design proper. The following braces made on constant end of slide and are positioned so that they can be cast on a 3 point slug if necessary.



OXFORD RULE MATRIX SLIDES

(ORNAMENTAL DASHES)

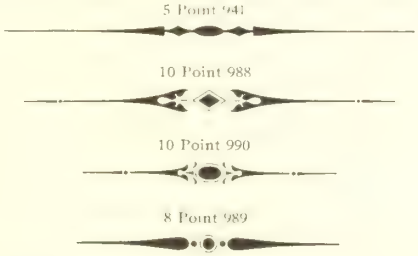
All Linotype Oxford Rule Ornamental Dashes are punched on the right-hand side of 30 em slides. In ordering, please specify the number (1472c) and the length in ems desired.



ORNAMENTAL DASH

Matrix Slides

Ornamental Dash Matrix Slides which follow, have the design centered on three different lengths: 13, 26½ and 30 ems. They may be cut to any desired length, obviously conditioned upon the length of the design proper.





Matrix slides with 2, 3 or 4 point face will cast on the edge of slug bodies 5 point and larger

5 Point 953

5 Point 949

5½ Point 946

5 Point 939

5 Point 929

5½ Point 962

5 Point 970

4 Point 921

6 Point 942

5 Point 943

4 Point 944

5 Point 926

5 Point 925

5 Point 951

5 Point 963

5 Point 924

5½ Point 984

5 Point 983

5 Point 980

Point 919

5 Point 933

3 Point 920

3 Point 923

4 Point 928

4 Point 905

6 Point 968

6 Point 914

5 Point 910½

6 Point 967

6 Point 966

6 Point 965

5 Point 940

5 Point 912

5 Point 911

4 Point 906½

6 Point 986

6 Point 1016

6 Point 917

4 Point 909

5 Point 907

4 Point 903

4 Point 904

4 Point 918

4 Point 902

4 Point 901

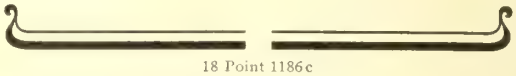
4 Point 922

ORNAMENTAL BRACKET MATRIX SLIDES

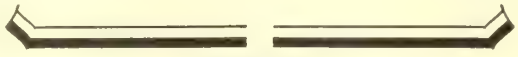
Made 30 picas long, with corner at each end of slide.



18 Point 1185c



18 Point 1186c



18 Point 1187c

CUT-OFF RULE

Matrix Slides with Corners

6 Point 400a (Special)

6 Point 400b (Special)

6 Point 400a (Special No. 2)

6 Point 400b (Special No. 2)

6 Point 400a (Special No. 3)

6 Point 400b (Special No. 3)

6 Point 400a (Special No. 1)

6 Point 400b (Special No. 1)

6 Point 401a (Special No. 4)

6 Point 401b (Special No. 4)

8 Point 402 (Special)

6 Point 402 (Special)

BOX HEADING

Matrix Slides and Rules

Boxed heads and boxes incorporating body matter can be easily, quickly and accurately composed with Linotype Matrix Slides and Rules for Box Headings. The matrix slides are available in hair line (400c Special No. 30) and one point faces (404c Special No. 25), either round or square corners in standard newspaper measures.

The Vertical Extension Rules (down rule matrices) are available in the point sizes shown at the right. The same down rules can be used with either round or square-cornered matrix slides. In ordering specify point size, triangle number and character number given below.

6 Point 400c—.003¼ (Special No. 30)

6 Point 400c—.003¼ (Special No. 30)

6 Point s.c. 400c—.003¼ (Special No. 30)

12 Point s.c. 400c—.003¼ (Special No. 30)

6 Point 404c .014 (Special No. 25)

12 Point 404c .014 (Special No. 25)

6 Point s.c. 404c .014 (Special No. 25)

12 Point s.c. 404c .014 (Special No. 25)

VERTICAL EXTENSION RULES (△348)

Character 37, Special No. 30 (△348)

Weight, .003¼

Character 37, Special No. 25 (△348)

Weight, .014

BOX HEADINGS

OPEN—To show make-up

AS ASSEMBLED

CLOSED—As they would print

The above example is made up with 6 point Matrix Slide No. 400c (Special No. 30) and 12 point Character No. 37 (Special No. 30) for the vertical extension rules.

BOX HEADINGS

OPEN—To show make-up

AS ASSEMBLED

CLOSED—As they would print

This example is set with 12 point Matrix Slide No. 404c, s.c. (Special No. 25) and 14 point Character No. 37 (Special No. 25) vertical extension rules.

FAC-SIMILE SIGNATURE

Matrix Slides

Not many Linotype customers are aware that Matrix Slide fac-similes of hand-written signatures may be made to order. They may be made in any point size up to 36 point, and may be ordered from the nearest Linotype Agency, price on request. All that is needed is the signature written in black ink on stiff white paper. The Linotype fac-simile is an exact replica, as may be noted.

Fac-Simile Signatures

Linotype ARROW *Matrices*

Character 200 R (△358)

11 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5½ Pt.

24 Pt. 18 Pt. 12 Pt.



Character 200 L (△358)

11 Pt. 10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt. 5½ Pt.

24 Pt. 18 Pt. 12 Pt.



Character 201 R (△358)

10 Pt. 7 Pt. 6 Pt



Character 201 L (△358)

10 Pt. 7 Pt. 6 Pt

Character 202 R (△358)

10 Pt. 6 Pt.



Character 202 L (△358)

10 Pt. 6 Pt.



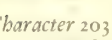
Character 203 R (△358)

6 Pt. 5½ Pt.



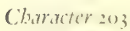
Character 203 R-I (△358)

6 Pt.



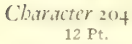
Character 203 L (△358)

6 Pt. 5½ Pt.



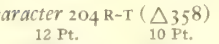
Character 203 L-I (△358)

6 Pt.



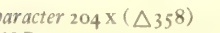
Character 204 R (△358)

12 Pt. 10 Pt.



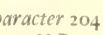
Character 204 R-T (△358)

12 Pt. 10 Pt.



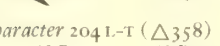
Character 204 X (△358)

12 Pt.



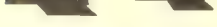
Character 204 L (△358)

12 Pt. 10 Pt.



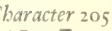
Character 204 L-T (△358)

12 Pt. 10 Pt.



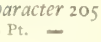
Character 205 R (△358)

6 Pt.



Character 205 R-T (△358)

6 Pt.



Character 205 R-L-X (△358)

6 Pt.

Character 205 L (△358)

6 Pt.

Character 205 L-T (△358)

6 Pt.

Character 205 U (△358)

6 Pt.

Character 205 U-I (△358)

6 Pt.

Character 205 U-D-X (△358)

6 Pt.

Character 205 D (△358)

8 Pt. 6 Pt.

Character 205 D-T (△358)

6 Pt.

Character 206 R (△358)

8 Pt.

Character 207 R (△358)

12 Pt.

Character 207 L (△358)

12 Pt.

Character 208 U (△358)

10 Pt. 8 Pt. 6 Pt.

Character 208 D (△358)

10 Pt. 8 Pt. 6 Pt.

Character 209 R (△358)

10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt.

Character 209 L (△358)

10 Pt. 9 Pt. 8 Pt. 7 Pt. 6 Pt.

Character 209 R-L-X (△358)

10 Pt. 9 Pt.

Character 209 U (△358)

8 Pt. 7 Pt.

Character 209 D (△358)

8 Pt. 7 Pt.

Character 211 U (△358)

9 Pt. 6 Pt.

Character 210 L-U (△358)

10 Pt. 8 Pt. 6 Pt.

Character 210 R-U (△358)

10 Pt. 8 Pt. 6 Pt.

Character 210 L-D (△358)

10 Pt. 8 Pt. 6 Pt.

Character 210 R-D (△358)

10 Pt. 8 Pt. 6 Pt.

Character 211 A (△358)

9 Pt. 6 Pt.

Character 211 B (△358)

9 Pt. 6 Pt.

Character 211 C (△358)

9 Pt. 6 Pt.

Character 211 R (△358)

9 Pt. 6 Pt.

Character 211 E (△358)

9 Pt. 6 Pt.

Character 211 F (△358)

9 Pt. 6 Pt.

Character 211 G (△358)

9 Pt. 6 Pt.

Character 211 D (△358)

9 Pt. 6 Pt.

Character 211 H (△358)

9 Pt. 6 Pt.

Character 211 J (△358)

9 Pt. 6 Pt.

Character 211 K (△358)

9 Pt. 6 Pt.

Character 211 L (△358)

9 Pt. 6 Pt.

Character 211 M (△358)

9 Pt. 6 Pt.

Character 211 N (△358)

9 Pt. 6 Pt.

Character 211 P (△358)

9 Pt. 6 Pt.

Character 212 L (△358)

10 Pt. 8 Pt. 5½ Pt.

Character 212 R (△358)

8 Pt.

Character 212 U (△358)

12 Pt. 8 Pt.

Character 213 (△358)

12 Pt. 8 Pt.

Character 214 (△358)

12 Pt. 8 Pt.

Character 215 (△358)

8 Pt.

Character 216 (△358)

8 Pt.

Character 217 (△358)

12 Pt. 8 Pt.

Character 218 (△358)

12 Pt. 8 Pt.

Character 219 (△358)

12 Pt.

Character 220 (△358)

12 Pt.

Character 221 (△358)

12 Pt.

Character 222 (△358)

12 Pt.

Character 223 (△358)

12 Pt.

Character 224 (△358)

12 Pt.

Character 225 L (△358)

24 Pt. 18 Pt. 12 Pt. 10 Pt.

Character 225 R (△358)

24 Pt. 18 Pt. 12 Pt. 10 Pt.

Character 226 D (△358)

12 Pt. 11 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt.

Character 227 U (△358)

12 Pt. 10 Pt. 9 Pt. 8 Pt. 6 Pt.

Character 227 D (△358)

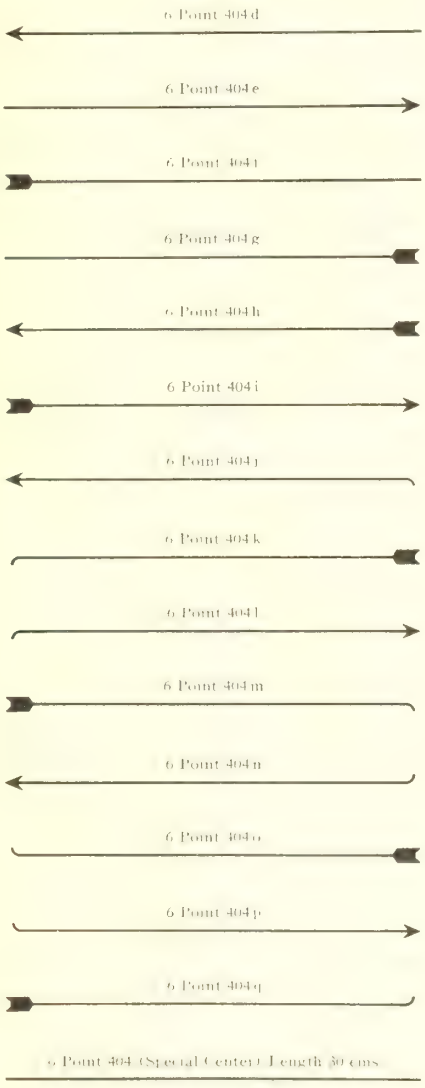
6 Pt.

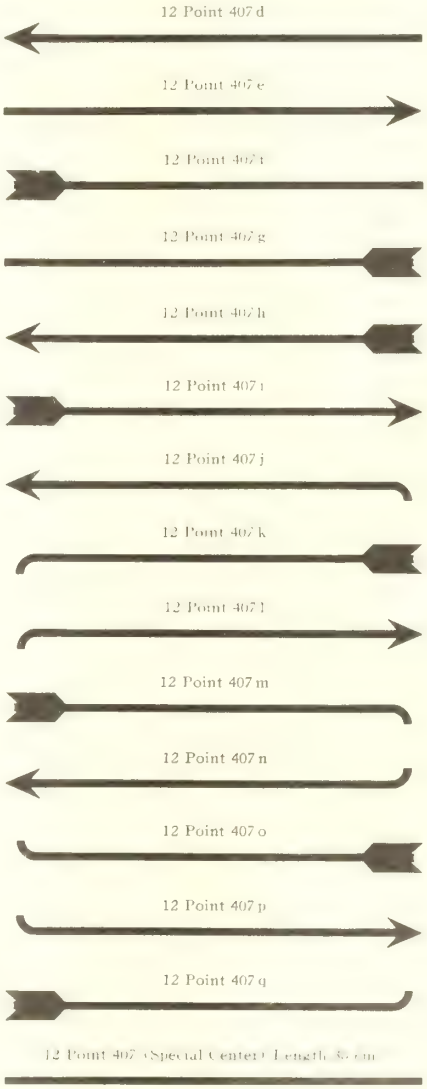
ARROW MATRIX SLIDES

Linotype Arrow Matrix Slides are made in 6 and 12 point sizes, in two parts, one carrying the arrow head, the other carrying the feather (see Arrow Matrix Slides 404 and 407, to be used with Plain Rule Matrix Slides 404 and 407). The arrows point to either the left or right.

Arrow Matrix Slides are also available which cast both right and left curves on the shaft-end of both the head and feather sections. With a set of these (see Arrow Slides 404m and 404n, and similar others) there is no limit to the designs which can be worked out.

All Linotype Arrow Matrix Slides are made in three different lengths: 13, 26½ and 30 ems. When used in connection with the corresponding 30-em rule matrix slide (404 or 407), the arrow can be lengthened to any desired measure.

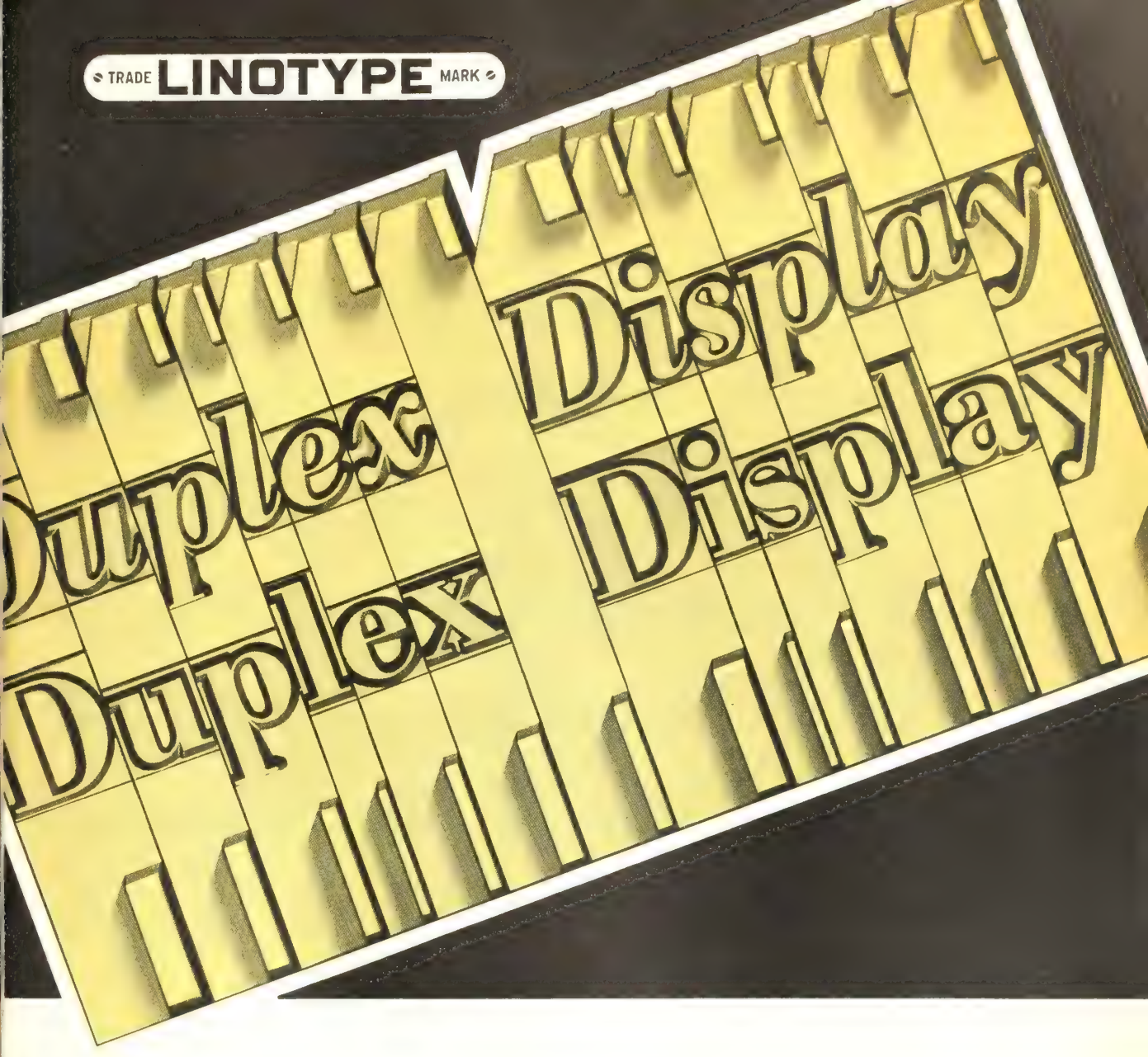






18 Point 751 L, 751 R, 12 Point 1608, and 6 Point 514

TRADE LINOTYPE MARK



The Linotype Development That Doubles Magazine Capacity

Linotype Duplex Display

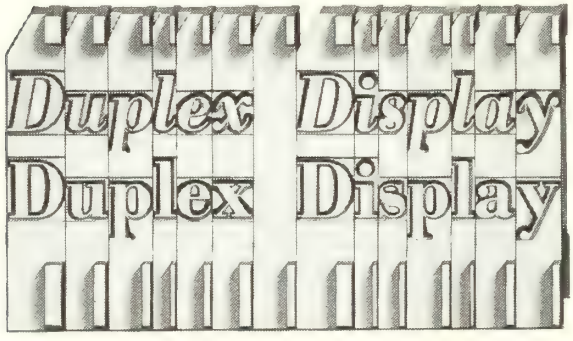
WHEN, in 1935, the Mergenthaler Linotype Company introduced 18- and 24-point duplex-display matrices, it cut composing-room costs decidedly.

From 1892, when the first two-letter matrices were introduced, until 1935, two-letter faces were limited to sizes no larger than 14 point. But now you can cast two display faces from a single font contained in a single magazine. This means, of course, that you can get twice as much service from a font and a magazine, and can conserve magazine-storage space, as well.

Four features of Linotype duplex-display matrices are especially noteworthy:

1. The faces are exactly the same size as corresponding foundry faces and one-letter Linotype faces.
2. The partition, or bridge, between the characters is more than ample for the prevention of metal leakage.
3. The face in the regular (or normal) position can be used for two-line advertising-figure composition and cast overhanging on the regular advertising figure mold.
4. The face in the raised (or auxiliary) position can be used in the same line with body faces in the auxiliary position and cast on a solid slug.

Duplex-display matrices can be used on any outstanding Linotype. All new Linotypes shipped from the factory can, of course, use such matrices—and they have been specified for almost every machine shipped—an indication of their universal acceptance.



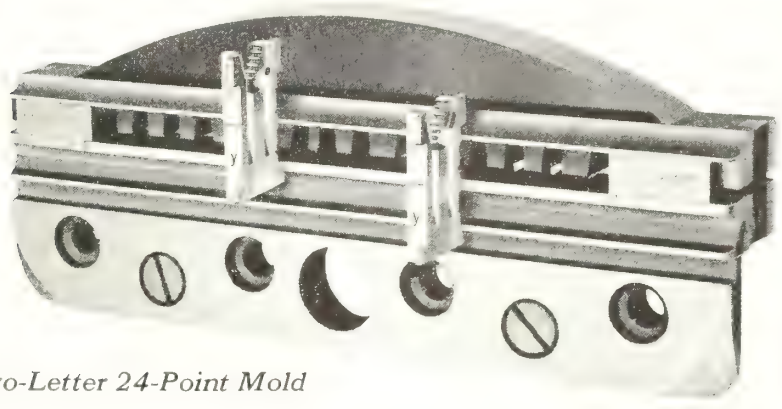
The use of these matrices is simple, as demonstrated by the following illustrations and explanations.

Here is a line of duplex-display matrices. The lower character in the illustration is in the same regular position and alignment as the character in the normal position on any two-letter matrix, 4 to 14 point. The upper character, as shown in the illustration, has been moved closer to the lower lug of the matrix, to accommodate the increased size of the character,

and the alignment of that character is the regular 45-point standard, which was established in 1913.

All Linotype 18- and 24-point duplex-display matrices are assembled at the regular (or lower) rail position in the assembling elevator, the same as the roman position of the 4- to 14-point two-letter matrices. If casting is desired from the regular position, no further operation is necessary. If the face in the auxiliary position is wanted, the first-elevator-slide filling piece is used. There are no complications and no new operations to master.

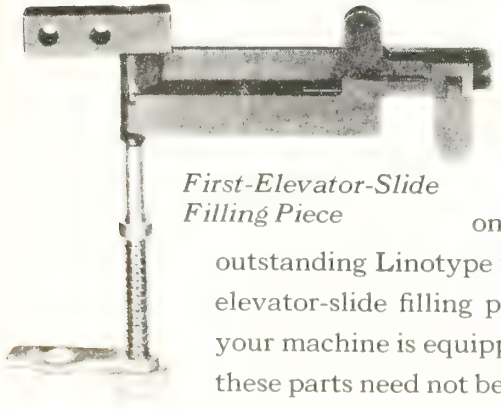
Illustrated here is the mold used for casting duplex-display faces. The only essential difference between this mold and any other two-letter mold is the location of the aligning groove for the auxiliary position, the same as on a standard 45-point mold.



Two-Letter 24-Point Mold

Note the two matrices and their positions. This is the way they meet the mold for casting—one casting from the regular position, the other from the auxiliary position. Each face is normally cast separately. To mix two faces in the same line, an attachment (an exclusive Linotype feature) is required.

Molds can be provided to cast either 18- or 24-point slugs, or adjustable for both bodies, in either the 30- or 42-pica range of the four-mold disk, or in the 24½- or 30-pica range of the six-mold disk.

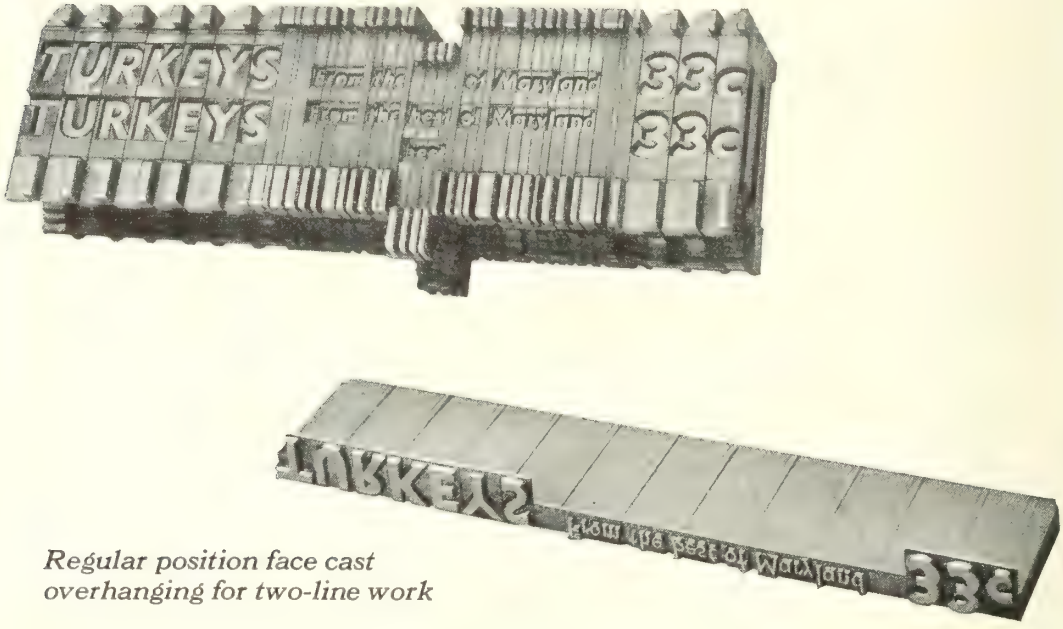


First-Elevator-Slide Filling Piece

Besides the mold and the matrices, the only other parts necessary to equip an outstanding Linotype for duplex-display matrices are a first-elevator-slide filling piece and a first-elevator-cam shoe. If your machine is equipped to cast 48-, 54- and 60-point faces, these parts need not be added.

The Use of Linotype Duplex-Display Matrices in Advertising

ON THESE MATRICES the bold face is usually punched in the regular position, so that it may be cast on a regular advertising-figure mold, for two-line advertising composition, as suggested by the following illustration. This is the same method that has always been used in casting overhanging figures. The face of secondary importance for advertising work is usually punched in the auxiliary position.

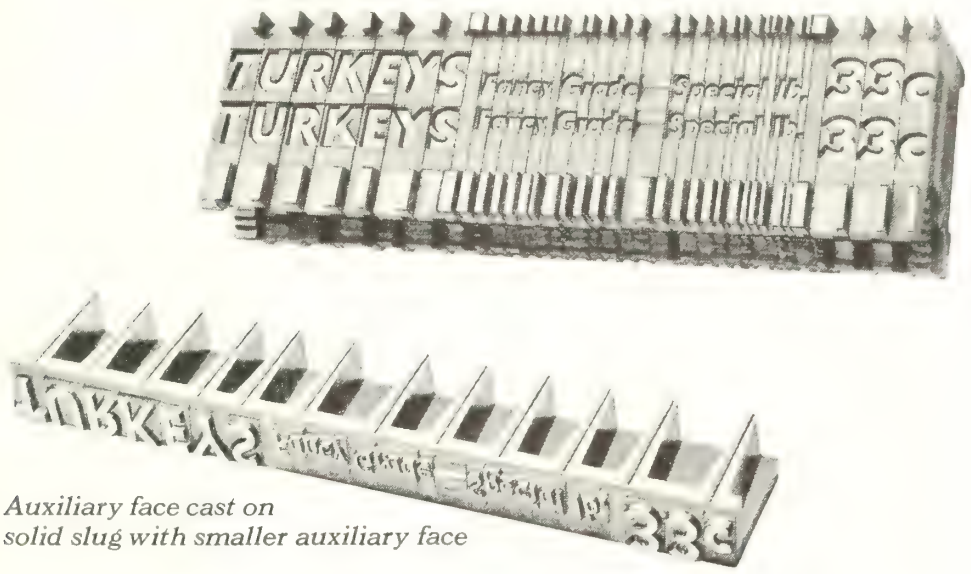


Regular position face cast overhanging for two-line work

The characters in the regular (or normal) position of the duplex-display matrices are cast overhanging from the standard Advertising Figure Mold. Either the regular or auxiliary position of the body face can be used in the same line. Here is the result, with a second slug for two-line work:

TURKEYS From the *best* of Maryland Fancy Grade—*Special lb.* **33c**

Note that the display face in the auxiliary position can also be used for advertising work. This is made possible by the aligning position of the auxiliary character, which permits the small face to align accurately at the bottom of the display line and cast on a solid slug without overhang. Here's how it is done:



Auxiliary face cast on solid slug with smaller auxiliary face

TURKEYS *Fancy Grade—Special lb.* **33c**

In this method, auxiliary characters of both the 24-point and 12-point faces are cast from one line of matrices. The line is cast in the raised position of a 24-point two-letter display mold. Thus it is possible to use the face in the auxiliary position for advertising work, and without the necessity of casting overhanging slugs.

It is also possible, using this method, to make the body face line up with the middle of the display face. The smaller the body face, the higher the alignment. Here's the way it looks when an 8-point body face is used:

TURKEYS *Fancy Grade—Special lb.* **33c**

Linotype duplex-display faces can be used another way for advertising-figure and food-store work. Logotypes in 18-point Bold Face No. 2 are now made two-letter, for use with duplex-display faces in either or both positions.

DUNKER'S WAX BEANS Small Can **2** for **13c**

DUNKER'S WAX BEANS Small Can 2 for 13c

Linotype Duplex-Display Faces

18 Point Benedictine with Italic (18△18)

DUPLEX Display matrices double Linotype m 12

DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 223 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZHU.

18 Point Bodoni with Italic (18△38)

DUPLEX Display matrices double Linotype mag 12

DUPLEX Display matrices double Linotype mag 12

Matrix Information: Lower case alphabet, 208 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZETNU.

24 Point Bodoni with Italic (24△38)

DUPLEX Display matrices double Li 12

DUPLEX Display matrices double Li 12

Matrix Information: Lower case alphabet, 272 points. Figures, .1522. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZILLU.

18 Point Bodoni Book with Italic (18△80)

DUPLEX Display matrices double Linotype magazin 12

DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 191 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZILNE.

18 Point Bodoni Bold with Italic (18△10)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 227 points. Figures, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZBU.

24 Point Bodoni Bold with Italic (24△10)

DUPLEX Display matrices double L 12

DUPLEX Display matrices double L 12

Matrix Information: Lower case alphabet, 278 points. Figure 1, .1383; 2 to 0, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZIENE.

24 Point Bodoni Bold Condensed with 18 Point Bodoni Bold Italic (24△84)

DUPLEX Display matrices double Linotype m 12

DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 220 points. Figures, .1107. Runs in 90 channel magazine. 22 and 16 point alignments. Code word, ZILOC.

18 Point Poster Bodoni with Italic (18△26)

DUPLEX Display matrices double 12

DUPLEX Display matrices double 12

Matrix Information. Lower case alphabet, 304 points. Figure [illegible]. Runs in [illegible] channel magazine, also lower case, except n and w, in cap channels of 90 channel magazine with caps and figures in 54 channel auxiliary magazine. Code word: ZFZRE.

24 Point Poster Bodoni with Italic (24△26)

DUPLEX Display matric 12

DUPLEX Display matric 12

Matrix Information. Lower case alphabet, 412 points. Figure 1, [illegible]. Runs in Wide 7 channel magazine, also lower case in cap channels of 7 channel magazine with caps and figures in Wide 34 channel auxiliary magazine. Code word, ZJDTE.

18 Point Caslon with Italic (18△86)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information. Lower case alphabet, 285 points. Figures 1,24. Runs in 72 channel magazine, also lower case in cap channels of 90 channel magazine with caps and figures in 54 channel auxiliary magazine. Code word, ZJMAZ.

18 Point Caslon No. 3 with Italic (18△66)

DUPLEX Display matrices double Li 12

DUPLEX Display matrices double Li 12

Matrix Information. Lower case alphabet, 270 points. Figure 1, [illegible]. Runs in 72 channel magazine, also lower case in cap channels of 90 channel magazine with caps and figures in 54 channel auxiliary magazine. 9-point alignment. Code word: ZJKOV.

24 Point Caslon No. 3 with Italic (24△66)

DUPLEX Display matrices d 12

DUPLEX Display matrices d 12

Matrix Information. Lower case alphabet, 349 points. Figure 1, [illegible]. Runs in 72 channel magazine, also in Wide 34 channel auxiliary magazine. Code word: ZJKPO.

24 Point Century Bold with Italic (24△76)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information. Lower case alphabet, 401 points. Figures [illegible]. Runs in 72 channel magazine, also in 34 channel auxiliary magazine. 9-point alignment. Code word: ZJLHF.

18 Point Century Bold with Century Expanded (18△60)

DUPLEX Display matrices double Linotype m 12

DUPLEX Display matrices double Linotype m 12

Matrix Information. Lower case alphabet, [illegible] points. Figures 1 to [illegible]. Runs in 90 channel magazine. 10-point alignment. Code word, ZJFVE. **18 point Century Bold with Italic (18△76) also available. Runs in 90 channel magazine.**

18 Point Century Expanded with Italic (18△44)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

[illegible] Lower case alphabet, [illegible] points. Figure [illegible]. Runs in [illegible] channel magazine, also [illegible] Code word: ZJVZL.

18 Point Cheltenham with Italic (18△92)

DUPLEX Display matrices double Linotype maga 12

DUPLEX Display matrices double Linotype maga 12

Matrix Information: Lower case alphabet, 197 points. Figures, .1107. Runs in 90 channel magazine. 19 point alignment. Code word, ZINDE.

24 Point Cheltenham with Italic (24△92)

DUPLEX Display matrices double Lin 12

DUPLEX Display matrices double Lin 12

Matrix Information: Lower case alphabet, 246 points. Figures, .166. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZINEC.

18 Point Cheltenham Bold with Italic (18△90)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZINCA.

24 Point Cheltenham Bold with Italic (24△90)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 299 points. Figures, .1937. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZINIR.

18 Point Cheltenham Bold Condensed with Italic (18△24)

DUPLEX Display matrices double Linotype magazin 12

DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 195 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZPA.

24 Point Cheltenham Bold Condensed with Italic (24△24)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZINJA.

18 Point Cloister with Italic (18△14)

DUPLEX Display matrices double Linotype magazine ca 12

DUPLEX Display matrices double Linotype magazine ca 12

Matrix Information: Lower case alphabet, 178 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZDE.

18 Point Cloister Bold with Italic (18△12)

DUPLEX Display matrices double Linotype magaz 12

DUPLEX Display matrices double Linotype magaz 12

Matrix Information: Lower case alphabet, 201 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZEZCA.

24 Point Cloister Bold with Italic (24△12)

DUPLEX Display matrices double Lino 12

DUPLEX Display matrices double Lino 12

Matrix Information: Lower case alphabet, 226 points. Figures, [illegible]. Runs in 72 channel magazine, [illegible] case in cap channels of 96 channel magazine with cap and [illegible] in 90 channel ribbon magazine. 2 point [illegible] Code word: ZIKVT.

18 Point Erbar Bold Condensed with Erbar Light Condensed (18△56)

DUPLEX Display matrices double Linotype magazine capacity 12

DUPLEX Display matrices double Linotype magazine capacity 12

Matrix Information: Lower case alphabet, 162 points. Figures, [illegible]. Runs in 90 channel magazine. Code word: ZIKUP.

24 Point Erbar Bold Condensed with Erbar Light Condensed (24△56)

DUPLEX Display matrices double Linotype magazin 12

DUPLEX Display matrices double Linotype magazin 12

Matrix Information: Lower case alphabet, 208 points. Figures, [illegible]. Runs in 90 channel magazine. Code word: ZIUEM.
24 point Erbar Light Condensed with Erbar Bold Condensed (24△4) also available.

18 Point Erbar Light Condensed with Erbar Bold Condensed (18△4)

DUPLEX Display matrices double Linotype magazine capacity 12

DUPLEX Display matrices double Linotype magazine capacity 12

Matrix Information: Lower case alphabet, 162 points. Figures, [illegible]. Runs in 90 channel magazine. Code word: ZEPSA.

18 Point Erbar Medium Condensed with Erbar Light Condensed (18△88)

DUPLEX Display matrices double Linotype magazine capacity with 12

DUPLEX Display matrices double Linotype magazine capacity with 12

Matrix Information: Lower case alphabet, 154 points. Figures, [illegible]. Runs in 90 channel magazine. Code word: ZIMBA.

24 Point Erbar Medium Condensed with Erbar Light Condensed (24△88)

DUPLEX Display matrices double Linotype magazine 12

DUPLEX Display matrices double Linotype magazine 12

Matrix Information: Lower case alphabet, 194 points. Figures, [illegible]. Runs in 90 channel magazine. Code word: ZIMCI.

18 Point Garamond Bold with Italic (18△22)

DUPLEX Display matrices double Linotype ma 12

DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 230 points. Figure [illegible], 2 to [illegible]. Runs in 93 channel magazine. [illegible] alignment. Code word: ZEZNU.

24 Point Garamond Bold with Italic (24△22)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 311 points. Figure 1, [illegible]. Runs in 72 channel [illegible] 1 channel auxiliary magazine. 22 point alignment. Code word: ZIKDU.

18 Point Garamond No. 3 with Italic (18△62)

DUPLEX Display matrices double Linotype magazi 12

DUPLEX Display matrices double Linotype magazi 12

Matrix Information: Lower case alphabet, 198 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZIKNI.

18 Point Garamond Bold No. 3 with Italic (18△58)

DUPLEX Display matrices double Linotype ma 12

DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 216 points. Figure 1, .0968; 2 to 0, .1107. Runs in 90 channel magazine. 16 point alignment. Code word, ZIFUD.

24 Point Garamond Bold No. 3 with Italic (24△58)

DUPLEX Display matrices double L 12

DUPLEX Display matrices double L 12

Matrix Information: Lower case alphabet, 279 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 22 point alignment. Code word, ZIFUK.

18 Point Gothic No. 13 with Cheltenham Bold Condensed (18△36)

DUPLEX Display matrices double Linotype magazine c 12

DUPLEX Display matrices double Linotype magazine c 12

Matrix Information: Lower case alphabet, 189 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZICED.

24 Point Gothic No. 13 with Cheltenham Bold Condensed (24△36)

DUPLEX Display matrices double magazine 12

DUPLEX Display matrices double magazine 12

Matrix Information: Lower case alphabet, 233 points. Figure 1, .1107; 2 to 0, .1383. Runs in 90 channel magazine, with figures in advertising figure channels or in auxiliary magazine. Code word, ZIFDO.

18 Point Gothic No. 16 with Cheltenham Bold (18△34)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, .1107. Runs in 90 channel magazine. 19 point alignment. Code word, ZICDA.

24 Point Gothic No. 16 with Cheltenham Bold (24△34)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 300 points. Figure 1, .1798; 2 to 0, .2075. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. 25 point alignment. Code word, ZIHOL.

18 Point Memphis Light with Bold (18△16)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZEP.

18 Point Memphis Bold with Light (18△48)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 23 points. Figures, 1107. Runs in 96 channel magazine. Code word, ZHDFO.

24 Point Memphis Bold with Light (24△48)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 316 points. Figure 1, 1107; 2 to 0, 1076. Runs in 72 channel magazine, also in Wide 34 channel auxiliary magazine. Code word, ZHDSA.

18 Point Memphis Bold with Italic (18△20)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, 1107. Runs in 96 channel magazine. Code word, ZEZHD.
24 point Memphis Bold with Italic (24△20) also available. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine.

18 Point Memphis Bold with Medium (18△64)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 230 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZHKOB.

24 Point Memphis Bold with Medium (24△64)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 318 points. Figure 1, 1107; 2 to 0, 1076. Runs in 72 channel magazine, also in Wide 34 channel auxiliary magazine. Code word, ZHLHB.

18 Point Memphis Medium with Italic (18△28)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 231 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZEZUM.

18 Point Memphis Bold Condensed with Medium Condensed (18△68)

DUPLEX Display matrices double Linotype magazine cap 12

DUPLEX Display matrices double Linotype magazine cap 12

Matrix Information: Lower case alphabet, 180 points. Figures, 1065. Runs in 90 channel magazine. Code word, ZHKSA.

24 Point Memphis Bold Condensed with Medium Condensed (24△68)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, 1,0. Runs in 72 channel magazine. Code word, ZHKTT.

18 Point Memphis Extra Bold with Italic (18△52)

DUPLEX Display matrices double Lino 21

DUPLEX Display matrices double Lino 21

Matrix Information: Lower case alphabet, 269 points. Figure 1, .1107; 2 to 0, .1383. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIFAY.

18 Point Memphis Extra Bold Condensed with Medium Condensed (18△70)

DUPLEX Display matrices double Linotype magazine cap 12

DUPLEX Display matrices double Linotype magazine cap 12

Matrix Information: Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIKUC.

24 Point Memphis Extra Bold Condensed with Medium Condensed (24△70)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIKUJ.

18 Point Metrolite No. 2 with Italic (18△50)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 232 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIDUC.

24 Point Metrolite No. 2 with Italic (24△50)

DUPLEX Display matrices double 12

DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 303 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIKOH.

18 Point Metrolite No. 2 with Metroblack No. 2 (18△74)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZILFU.

18 Point Metroblack No. 2 with Metrolite No. 2 (18△8)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information: Lower case alphabet, 236 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZEZEJ.

24 Point Metroblack No. 2 with Metrolite No. 2 (24△8)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information: Lower case alphabet, 302 points. Figure 1, .1383; 2 to 0, .1937. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIFMA.

18 Point Metroblack No. 2 with Italic (18△46)

DUPLEX Display matrices double Linotype 12

DUPLEX Display matrices double Linotype 12

Matrix Information. Lower case alphabet, 236 points. Figures, 1107. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIDOV.

24 Point Metroblack No. 2 with Italic (24△46)

DUPLEX Display matrices doubl 12

DUPLEX Display matrices doubl 12

Matrix Information. Lower case alphabet, 371 points. Figure 1, 1st 1, 2 to 0, 1107. Runs in 72 channel magazine; also in 34 channel auxiliary magazine. Code word, ZIDOV.

18 Point Metromedium No. 2 with Metrothin No. 2 (18△6)

DUPLEX Display matrices double Linotype mag 12

DUPLEX Display matrices double Linotype mag 12

Matrix Information. Lower case alphabet, 215 points. Figure 1, 0768; 2 to 0, 1107. Runs in 90 channel magazine. Code word, ZETUZ.

24 Point Metromedium No. 2 with Metrothin No. 2 (24△6)

DUPLEX Display matrices double Lin 12

DUPLEX Display matrices double Lin 12

Matrix Information. Lower case alphabet, 272 points. Figure 1, 1215; 2 to 0, 1768. Runs in 7 channel magazine, also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIKME.

18 Point Metromedium No. 2 with Italic (18△54)

DUPLEX Display matrices double Linotype maga 12

DUPLEX Display matrices double Linotype maga 12

Matrix Information. Lower case alphabet, 209 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZIEBT.

24 Point Metromedium No. 2 with Italic (24△54)

DUPLEX Display matrices double Li 12

DUPLEX Display matrices double Li 12

Matrix Information. Lower case alphabet, 375 points. Figure 1, 1383; 2 to 0, 1937. Runs in 72 channel magazine; also lower case, except m, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIFCI.

18 Point Pabst Extra Bold with Italic (18△42)

DUPLEX Display matrices double 12

DUPLEX Display matrices double 12

Matrix Information. Lower case alphabet, 301 points. Figures, 1166. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 72 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIGLN.

18 Point Pabst Extra Bold Condensed with Italic (18△72)

DUPLEX Display matrices double Linotype m 12

DUPLEX Display matrices double Linotype m 12

Matrix Information. Lower case alphabet, 224 points. Figures, 1107. Runs in 90 channel magazine. Code word, ZIKYA.

24 Point Pabst Extra Bold Condensed with Italic (24△72)

DUPLEX Display matrices double 12

DUPLEX Display matrices double 12

Matrix Information: Lower case alphabet, 293 points. Figures, .1522. Runs in 72 channel magazine; also lower case in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Code word, ZIKZE.

18 Point Pabst Extra Bold Condensed with 14 Point Gothic No. 16 (18△78)

DUPLEX Display matrices double Linotype m 12

DUPLEX Display matrices double Linotype m 12

Matrix Information: Lower case alphabet, 224 points. Figures, .1107. Runs in 90 channel magazine. Alignment is 18 point in normal position and 14 point in auxiliary position of regular 5 to 14 point two-letter standard. Both faces will cast from regular U.A. mold (F-1407) and regular Advertising Figure mold (F-1904); 18 point will cast in normal position of two-letter 18 point mold (F-6338) and two-letter 18-24 point mold (F-6581). Smallest slug on which these faces will cast, without overhang, are 18 and 14 point respectively. Code word, ZILMA.

18 Point Textype with Italic (18△30)

DUPLEX Display matrices double Linotype ma 12

DUPLEX Display matrices double Linotype ma 12

Matrix Information: Lower case alphabet, 216 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIBZO.

Double-Duty Duplex Display For Food Store Ads

Regular Position in Two-Line Work

LAMB CHOPS Cut from Loin Special, *pound* **25**C

SLICED BACON Fancy, Lean ¼ lb. *package* **19**C

SMOKED HAM Whole or Half Special, *pound* **25**C

SALMON STEAK Fancy Red *pound* **13**C

24 Point Metroblack No. 2, in a line with 10 Point Metromedium No. 2, is cast overhanging on a 10 point slug from the Regular Advertising Figure Mold. The second 10 point line is cast on a separate slug.

Auxiliary Position in One-Line Work

PRESERVES *2 pound jar* ***27***C

PAPER TOWELS *3 Rolls* ***25***C

DOG FOOD *Canine Brand* ***3*** *cans* ***11***C

SWISS CHEESE *per pound* ***39***C

24 Point Metroblack No. 2 Italic, in a line with 12 Point Metromedium No. 2 Italic, is cast on a 24 point slug from the 24 point Two-Letter Display Mold.

Linotype Standard Alignments

THERE are three standard Linotype alignments of characters on the matrix. These are regular position, auxiliary position, and 45-point alignment position for 48-, 54- and 60-point faces. In the development of the duplex-display matrix, the standard 45-point alignment, established in 1913, was used for the auxiliary position character.

The following comparison of Linotype alignments will clearly illustrate the relative position of each:



The illustration shows the different positions of the characters on the matrices. Notice particularly that the top of the regular headletter character aligns with the auxiliary character of the regular two-letter matrix, 4 to 14 point, and that the top of the auxiliary character of the 18- and 24-point duplex-display matrix aligns with the top of the 60-point headletter character.

Since duplex-display matrices are a comparatively recent development, it follows that technical information concerning the matrices and their use should be of interest to operators, machinists and Linotype users generally.

Linotype duplex-display faces are the same size as corresponding foundry faces and Linotype one-letter faces. In fact, the same punches are used in the manufacture of both duplex-display and the corresponding one-letter display matrices.

The bridge between the two characters is more than ample to prevent any possibility of metal leakage. To illustrate the size of the metal bridge on matrices with descending characters, a matrix of 24-point

Bodoni Bold with Italic is shown here. The lower case "j" represents the largest character duplexed on the matrix, since it has both ascending and descending elements. The bridge between the characters is therefore the minimum to be found in 24-point faces.



Notice the width of the bridge "A." By an ingenious method of manufacturing, the bridge is greatly increased in size over the corresponding character in 14 point. There is no possibility of metal leakage under any operating condition. An oversize, sturdy bridge is one of the features of *Linotype Duplex-Display Matrices.*

Relation of Matrices to Molds

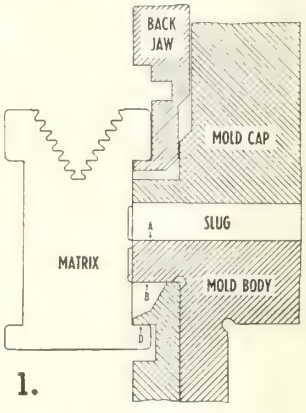
THE FOLLOWING diagrams will serve to illustrate the manner in which matrices contact the mold during the casting operation. The molds shown are those in general use, while the matrices are standard two-letter (4 to 14 point), regular headletter or display, regular and special advertising figures, 18- and 24-point duplex-display, and 60-point display matrices.

All two-letter molds, including duplex-display, have the same alignment in regular position. The process of assembling and casting is identical in each case. See relation of regular two-letter and duplex-display characters to constant edge of molds, "A," Diagram 1. The same relationship is shown in 3 and 7.

Since the characters in the regular position of duplex-display matrices are in the same relative position on the matrix as those in two-letter faces (4 to 14 point), and regular advertising figures, it can readily be seen that such faces can be cast on the same molds. That is, the character in the regular position of a 10-point matrix can be cast on the 18-24-point duplex-display mold either alone or in the same line with the 18-24-point faces. (Alignment will be at the top of the characters.) The 18- or 24-point regular position character may also be cast overhanging on a regular advertising figure mold, either alone or in conjunction with two-letter faces (4 to 14 point).

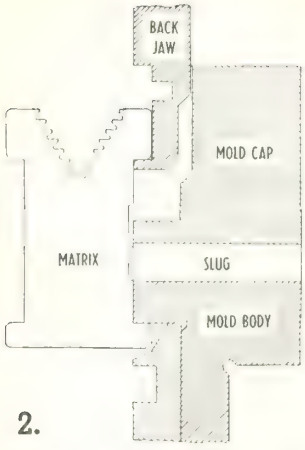
The character shown in Diagram No. 3 may be either a regular advertising figure or a character from the regular position of a duplex-display face.

Attention is called to the fact that the distance from the lower lug of the matrix to the constant edge of mold ("A," Diagram 1) represents the regular alignment position. All characters line up at



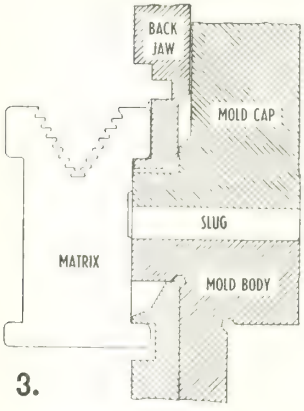
1.

Universal Adjustable Mold
(Regular Position)



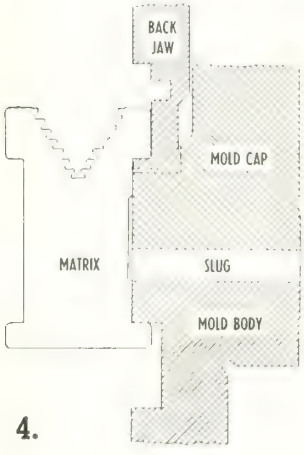
2.

Universal Adjustable Mold
(Auxiliary Position)



3.

Advertising Figure Mold
(Regular Position)



4.

Special Advertising Figure Mold *(Auxiliary Position)*

the top of the slug, which is represented in the diagram by the constant edge of the mold ("A").

Diagrams 2, 4 and 5 show the auxiliary position character as it contacts the mold. These may be characters in the auxiliary position of 4- to 14-point two-letter matrices, one-letter display matrices, or special advertising figures. The correct molds, of course, must be used. Note that the auxiliary position character of duplex-display matrices cannot be cast on this type of mold.

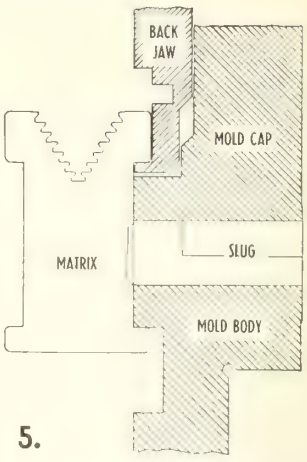
The distance between the regular aligning rail ("D," Diagram 1) and the auxiliary aligning rail ("B," Diagram 1) is .21875, and this is the thickness of the regular first elevator slide filling piece. When this filling piece is in position, the lugs of the matrices are pulled up against the auxiliary aligning rail "B" and the character is correctly positioned on the slug.

Diagrams 6 and 8 show the matrix contacting the mold in the 45-point alignment position. The term "45-point alignment position" means that the top of the character is the same distance from the lower lug of the matrix in all faces, 45 to 60 point, and the auxiliary position of 18- and 24-point duplex display.

Referring to Diagram No. 6, notice that the body section of the mold marked "C" is not as wide as the same section on all other molds and is the same as the 45-point mold. Since the auxiliary character is located closer to the lug of the matrix to provide room for a full size 24-point character without distortion, it will not cast on any mold except the duplex-display mold. Although the auxiliary character of a duplex-display face is in the same relative position on the matrix as a 48-, 54- or 60-point character, it cannot be cast on a 45-point mold, as metal would flow into both regular and auxiliary characters.

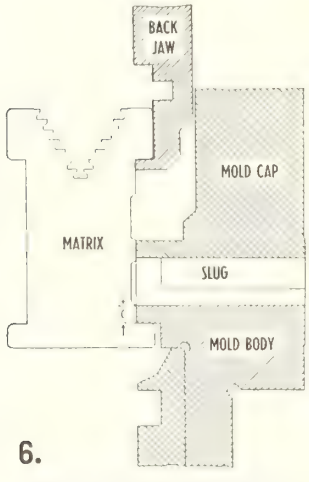
As the aligning position of the auxiliary character of the duplex-display matrix is the same as that of 48-, 54- and 60 point faces, the same first

elevator slide filling piece is used for both conditions. This filling piece is supplied in the form of a combination attachment that will cover the entire range of Linotype one- and two-letter display faces. It consists of two separate filling pieces which can be placed in operative position by a simple turn of the control knob. When the auxiliary position of 4-14 point two-letter and 18-36 point one-letter faces is used, the regular .21875″ filling piece is placed in position. When casting from the auxiliary position of 18- and 24-point two-letter and 45-point one-letter faces, a second filling piece is simply added. Both filling pieces can be placed in or out of position instantly.

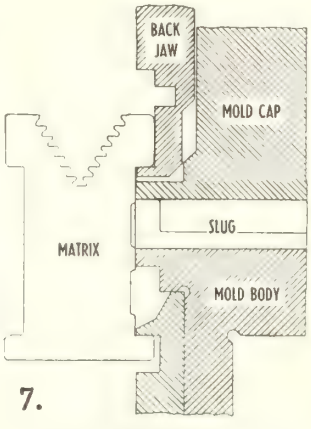


5. Display Mold, One-Letter *(Auxiliary Position)*

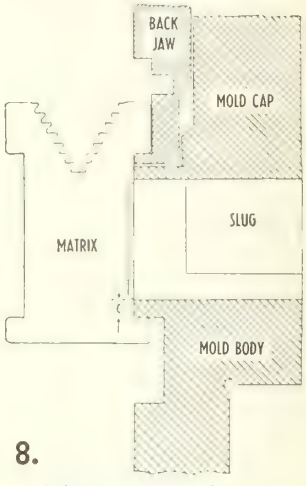
Slugs cast from duplex-display molds, 18 or 24 point, are standard body sizes, the same as cast from corresponding one-letter display molds.



6. Display Mold, Two-Letter *(Auxiliary Position)*



7. Display Mold, Two-Letter *(Regular Position)*



8. Display Mold, 45 Point *(Auxiliary Position)*

ADDENDA

Additional faces that have been produced since this specimen book has been compiled and printed

TRADE LINOTYPE MARK

Linotype Faces

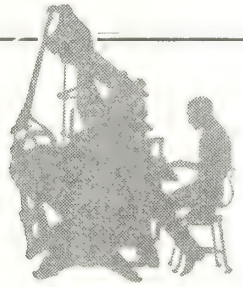
FACE	POINT SIZE
Baskerville with Italic and Small Caps	7
Bodoni Bold	42
Century Expanded with Italic	4
Electra with Italic and Small Caps	7, 9
Erbar Light Condensed with Bold Condensed	8
Excelsior with Bold Face No. 2	7¾
Garamond Bold No. 3 Italic	18
Memphis Bold with Italic	24
Memphis Bold Condensed	18, 24, 30, 36

FACE	POINT SIZE
Memphis Extra Bold Condensed	18, 24, 30, 36
Memphis Medium Condensed	30, 36
Memphis Medium Condensed with Memphis Bold Condensed	10, 12, 14
Memphis Medium Condensed with Memphis Extra Bold Condensed	10, 12, 14
Opticon with Bold Face No. 2	11
Opticon with Italic and Small Caps	7, 11
Pabst Extra Bold Condensed	42

All-Purpose Linotype Faces

FACE	POINT SIZE
Bodoni Italic	60, 72
Bodoni Bold Condensed	24, 30
Poster Bodoni Italic	60
Caslon Old Face Italic	60

FACE	POINT SIZE
Cloister Bold Italic	60
Condensed Title Gothic	72, 96, 120
Memphis Extra Bold Condensed	96, 120, 144
Memphis Medium Condensed	96, 120, 144



MERGENTHALER LINOTYPE COMPANY, BROOKLYN, NEW YORK

4 POINT CENTURY EXPANDED *with* ITALIC

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WHAT DO THEY SEE IN IT? WHY IS IT SO SUPERLATIVELY

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embel-

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters; but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only answer. Here is a theory that the proponent thinks may have sense in it: Fine type letters were, in the first place, copies of fine written letters. Fine written letters were fine because they were produced in the most direct and simple way by a tool in the hands of a person expert in its use, by a person, moreover, who was an artist, i.e., a person equipped to make sound judgments about lines, curves, proportions, etc. The artist of that moment when printing was invented who furnished the fine written patterns for type was (luckily for printing) working at the top notch of a fine tradition of calligraphy. He was making sound judgments about lines and curves and proportions of letters. He had resurrected an ancient distinguished style of writing and had added to it the quality of his own fine taste. His letters flowed from his pen easily and simply, without any tricks or affectations or extraneous embel-

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£„:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 67890
12345 ($£„:;'-'?! †‡§¶ﬁﬂﬃﬄ) *67890*

Matrix Information: 4△4. Lower case alphabet, 78 points. Figures, .0484; comma, period and thin space, .0277. Runs in 90 channel magazine. Code word, ZINBU. Made also in combination with Gothic No. 16. See pages 193 and 494.

LINOTYPE

7 POINT BASKERVILLE *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WH DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF TYPE? WH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the experts rave over the fine shapes of letters, but it fails to explain wherein the shapes are fine. If you seek to go further with the inquiry, theories will be your only

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its good looks, a suitability to the *n*th degree to be sat in, or stamped on paper and read. That explains, in a way, why the

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890 ($£„:;'-'?!*†‡§¶ﬁﬂﬃﬄ) 1234567890
1234567890 ($£„:;'-'?! †‡§¶ﬁﬂﬃﬄ) *1234567890*

Matrix Information: 7△184. Lower case alphabet, 95 points. Figures, .050; comma, period and thin space, .0277. Runs in 90 channel magazine. 6 point alignment. Smallest slug on which this face will cast is 7 point. Will cast on 6 point body with short descenders. Code word, ZIDUP.

7 POINT ELECTRA *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN WHY DO THE PACE-MAKERS IN THE ART OF PRINTING RAVE OVER A SPECIFIC FACE OF

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may

(on wide paper body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£...:;'-'?!*§†‡[{¶@©®™fiflffffiffl) 1234567890
1234567890 (\$£...:;'-'?! *§†‡[{¶@©®™fiflffffiffl) 1234567890*

Matrix [illegible] Lower case alphabet 27 picas. Figure [illegible] Em quad and thin space 0.027. Run in #, channel number and line justification. Smallest slug on which this face will cast is 7 point. Code word: ZIDIM

LINOTYPE

9 POINT ELECTRA *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETIC DESIGN? WHY DO THE PACE-MAKERS IN THE ART OF PRINTI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? *Good design is always practical design.* And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do

(on seven point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
1234567890 (\$£...:;'-'?!*§†‡[{¶@©®™fiflffffiffl) 1234567890
1234567890 (\$£...:;'-'?! *§†‡[{¶@©®™fiflffffiffl) 1234567890*

Matrix [illegible] Lower case alphabet 21.5 picas. Figure [illegible] Em quad and thin space 0.034. Run in #, channel number and line justification. Smallest slug on which this face will cast is 10 point. Code word: ZIDCO

7 POINT OPTICON *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTHETI

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the *pace-makers in the art of printing* rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(solid)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the *pace-makers in the art of printing* rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the*

(one point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz 12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
abcdefghijklmnopqrstuvwxyz 12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

Matrix Information: 7△180. Lower case alphabet, 120 points. Figures, .059; comma, period and thin space, .0295. Runs in 90 channel magazine. Code word, ZILZA.

11 POINT OPTICON *with* ITALIC *and* SMALL CAPS

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the *pace-makers in the art of printing* rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant *How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific*

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?! †‡§¶fiflffffiffl) 67890

Matrix Information: 11△134. Lower case alphabet, 153 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIMAM.

11 POINT OPTICON *with* BOLD FACE No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the **pace-makers in the art of printing** rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific**

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information: 11△138. Lower case alphabet, 153 points. Figures, .0761; comma, period and thin space, .038. Runs in 90 channel magazine. Code word, ZIPED.

7¾ POINT EXCELSIOR *with* BOLD FACE No. 2

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TERMS OF ITS ESTH

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. **How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing**

(on eight point body)

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been

(on nine point body)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fifflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fifflffffiffl) 67890

Matrix Information—7¾△2. Lower case alphabet, 125 points. Figures, .0622; comma, period and thin space, .0311. Runs in 40 channel magazine. 8 point alignment. Smallest slug on which this face will cast is 8 point. Code word: ZHDH.

TRADE LINOTYPE MARK

8 POINT ERBAR LIGHT CONDENSED *with* ERBAR BOLD CONDENSED

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its

HOW IS ONE TO ASSESS AND EVALUATE A TYPE FACE IN TER

How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is, partly, its excellent practical fitness to perform its work. It has a "heft" and balance in all of its parts just right for its size, as any good tool has. Your good chair has all of its parts made nicely to the right size to do exactly the work that the chair has to do, neither clumsy and thick, nor "skinny" and weak, no waste of material and no lack of strength. And, beyond that, the chair may have been made by a man who worked out in it his sense of fine shapes and curves and proportions: it may be, actually, a work of art. The same thing holds for shapes of letters. And your chair, or your letter (if a true artist made it) will have, besides its**

(on 9 point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶) 67890
12345 ($£,.:;'-'?!*†‡§¶) 67890

Matrix Information—8.7504. Lower case alphabet, 82 points. Figures, .0[illegible]3, comma, period and thin space, .[illegible]. Runs in 40 channel magazine. Code word: ZHDZE.

MEMPHIS MEDIUM CONDENSED *with* BOLD CONDENSED

10 Point

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is,

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is,**

(two point leaded)

Matrix Information—10△486. Lower case alphabet, 114 points. Figures, .0622; comma, period and thin space, .0311. Runs in 90 channel magazine. Code word: ZIXHU.

TRADE LINOTYPE MARK

12 Point

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical**

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical

(two point leaded)

Matrix Information—12△480. Lower case alphabet, 135 points. Figures, .0622; comma, period and thin space, .0346. Runs in 90 channel magazine. Code word: ZIXHD.

TRADE LINOTYPE MARK

14 Point

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? **Why is it so superlative-**

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative-

(two point leaded)

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information—14△260. Lower case alphabet, 155 points. Figures, .083; comma, period and thin space, .0415. Runs in 90 channel magazine. Code word: ZIXIK.

MEMPHIS MEDIUM CONDENSED
with EXTRA BOLD CONDENSED

10 Point

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical design.** And what they see in a good type design is,

HOW IS ONE TO ASSESS AND EVALUATE
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical design. **And what they see in a good type design is,**

one point leaded

Matrix information 10-134 Lower case alphabet, 134 points Figures 0 to 9, comma, period and thin space 6 units Runs 45 characters per line Code word: ZIPIS

TRADE LINOTYPE MARK

12 Point

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? **Good design is always practical**

HOW IS ONE TO ASSESS AND EVALU
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlatively pleasant to their eyes? Good design is always practical

two point leaded

Matrix Information 12-96 Lower case alphabet 96 points Figures 0 to 9, comma, period and thin space 6 units Runs 38 characters per line Code word: ZIPIV

TRADE LINOTYPE MARK

14 Point

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? **Why is it so superlative-**

HOW IS ONE TO ASSESS AND EV
How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so superlative-

two point leaded

ABCDEFGHIJKLMNOPQRSTUVWXYZ&
ABCDEFGHIJKLMNOPQRSTUVWXYZ&
abcdefghijklmnopqrstuvwxyz
abcdefghijklmnopqrstuvwxyz
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890
12345 ($£,.:;'-'?!*†‡§¶fiflffffiffl) 67890

Matrix Information 14-72 Lower case alphabet, 155 points Figures 0 to 9, colon, period and thin space 5 units Runs 32 characters per line Code word: ZIPIU

MEMPHIS BOLD CONDENSED

18 Point, One Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so su 1234

Matrix Information—18△407. Lower case alphabet, 180 points. Figures, .0968. Runs in 90 channel magazine. Code word, ZIHRE.

24 Point, One Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a s 1234

Matrix Information—24△363. Lower case alphabet, 230 points. Figures, .1107. Runs in 90 channel magazine. Code word, ZIHSI.

30 Point

The quick brown fox jumps over the laz dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

Matrix Information—30△287. Lower case alphabet, 280 points. Figure 1, .1245; 2 to 0, .1522. Runs in 72 channel magazine; also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 84 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZIHTO.

36 Point

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information—36△163. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIHYI.

MEMPHIS EXTRA BOLD CONDENSED

18 Point, One Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? What do they see in it? Why is it so su 1234

Matrix Information: [illegible]. Lower case alphabet, 150 points. Figures [illegible]. Runs in [illegible] channel magazine. Code word ZIJBO.

24 Point, One Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a s 1234

Matrix Information: [illegible]. Lower case alphabet, 196 points. Figures 1107. Runs in 90 channel magazine. Code word ZIJCU.

30 Point

The quick brown fox jumps over the laz dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

Matrix Information: [illegible]. Lower case alphabet, 281 points. Figure 1, .1434; 2 to 0, .1[illegible]. Runs in [illegible] channel magazine, also lower case, except [illegible], in caps channels of 90 channel magazine, with caps and figures in 54 channel auxiliary magazine. Smallest size in which this face will cast is 29 point. Code word: ZIJDA.

36 Point

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information: 36△167. Lower case alphabet, 325 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIJED.

MEMPHIS BOLD *with* ITALIC

24 Point, Two-Letter

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms o 1234

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms o 1234

Matrix Information: 24△20. Lower case alphabet, 320 points. Figure 1, .1107; 2 to 0, .166. Runs in 72 channel magazine; also in Wide 34 channel auxiliary magazine. Code word, ZIPOM.

MEMPHIS MEDIUM CONDENSED

30 Point

The quick brown fox jumps over the laz dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art 1234

Matrix Information: 30△89. Lower case alphabet, 277 points. Figure 1, .1445; 2 to 0, .1572. Runs in 72 channel magazine, also lower case, except m and w, in cap channels of 90 channel magazine with caps and figures in 34 channel auxiliary magazine. Smallest slug on which this face will cast is 29 point. Code word, ZIJAJ.

36 Point

The quick brown fox jumps over t lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the 1234

Matrix Information: 36△165. Lower case alphabet, 324 points. Figure 1, .1522; 2 to 0, .1798. Runs in 72 channel magazine. Code word, ZIJAP.

GARAMOND BOLD No. 3 ITALIC

18 Point, One Letter

The quick brown fox jumps over the lazy dog. How is one to assess and evaluate a type face in terms of its esthetic design? Why do the pace-makers in the art of printing rave over a specific face of type? Wh1234

Matrix Information 18/41. Lower case alphabet, 212 points. Figure 1, 0098; [illegible] 1.07. Runs [illegible] 16 point diagonal. Code word: ZIFAT.

BODONI BOLD

42 Point

The quick brown fox j over the lazy dog. How is one to assess and eval a type face in ter 1234

Matrix Information 42/57. Lower case alphabet, 477 points. Figures, 2906. Runs in Wide 54 channel auxiliary magazine, also Lower case in cap channels of Wide 72 channel magazine. Smallest slug on which this face will cast is 36 point. Code word: ZIFUR.

PABST EXTRA BOLD CONDENSED

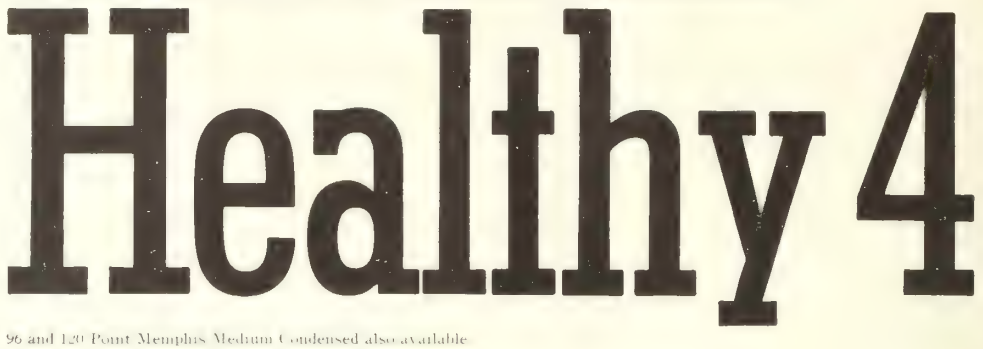
42 Point

The quick brown fox ju over the lazy dog. How is one to assess and eval a type face in ter 1234

Matrix Information 42/56. Lower case alphabet, 476 points. Figures, 3044. Runs in Wide [illegible] also Lower case in cap channels of Wide 72 channel magazine. Alignment is special. Smallest slug on which this face will cast is 36 point. Code word, ZIFIV.

A-P-L MEMPHIS MEDIUM CONDENSED

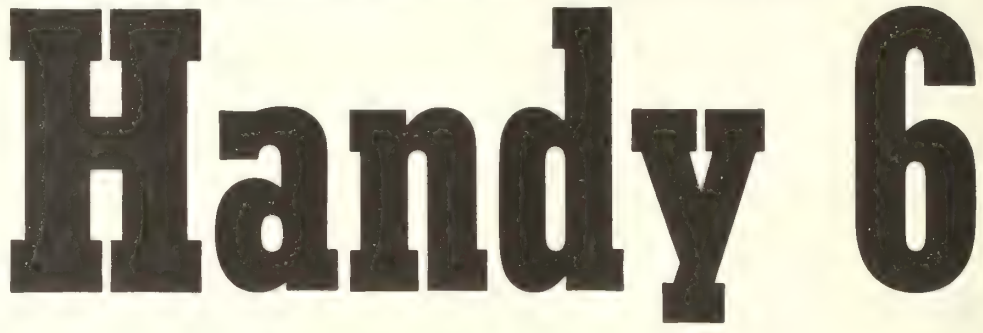
144 Point Memphis Medium Condensed (144△1076) Lower case alphabet, 1276 points. Code word, ZIPPU



96 and 120 Point Memphis Medium Condensed also available

A-P-L MEMPHIS EXTRA BOLD CONDENSED

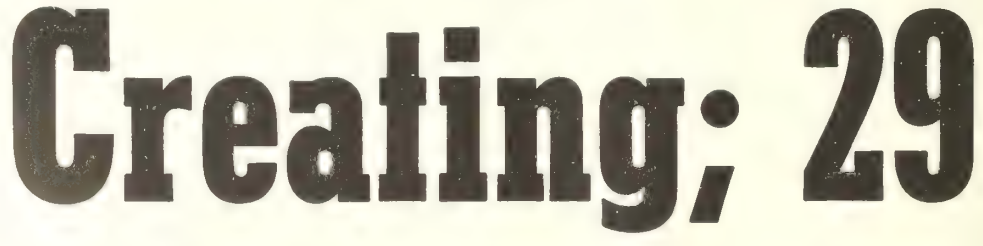
144 Point Memphis Extra Bold Condensed (144△1077) Lower case alphabet, 1338 points. Code word, ZIPTI



120 Point Memphis Extra Bold Condensed (120△1077) Lower case alphabet, 1133 points. Code word, ZIPSE



96 Point Memphis Extra Bold Condensed (96△1077) Lower case alphabet, 970 points. Code word, ZIPRA



A-P-L CONDENSED TITLE GOTHIC

120 Point Condensed Title Gothic (12△1032) Caps, figures and points only. Code word, ZEMIR

RUGS $189

96 Point Condensed Title Gothic (96△1032) Caps, figures and points only. Code word, ZEPON

EIGHTY 54!

72 Point Condensed Title Gothic (72△1032) Caps, figures and points only. Code word, ZAPAS

FIRE ROUTS 31

A-P-L BODONI BOLD CONDENSED

36 Point Bodoni Bold Condensed (36△1068) Lower case alphabet 42 points. Code word, ZEZOA

DRESSES THAT ARE BEAUTIFUL

Spring styles for young and old in 28

24 Point Bodoni Bold Condensed (24△1068) Lower case alphabet, [illegible] points. Code word, ZEZOS

COLORFUL SKATING OUTFITS IN VOGUE

Sport outfits have matching hat and scarf $19

A-P-L CLOISTER BOLD ITALIC

60 Point Cloister Bold Italic (60△1018) Lower case alphabet, 539 points. Code word, ZIMHA

Grand opening this Friday evening 86

A-P-L CASLON OLD FACE ITALIC

60 Point Caslon Old Face Italic (60△1010) Lower case alphabet, 631 points. Code word, ZEVDA

Stepping off 579

A-P-L BODONI ITALIC

72 Point Bodoni Italic (72△1024) Lower case alphabet, 748 points. Code word, ZEVAJ

Baffle plates 6

60 Point Bodoni Italic (60△1040) Lower case alphabet, 624 points. Code word, ZEVAC

Height of fine 28

A-P-L POSTER BODONI ITALIC

60 Point Poster Bodoni Italic (60△1026) Lower case alphabet, 1019 points. Code word, ZIHIK

Will give 3

LINOTYPE KEYBOARD DIAGRAMS

ON THE following pages are shown twenty-three keyboard diagrams representing those most used in the United States and Canada. They provide a variety to cover practical operating layouts for all models of Linotypes, their individual application depending upon the face and magazine to be used.

The diagrams serve a two-fold purpose. First, they show the keyboard buttons to which the individual characters respond in a given layout. Second, they indicate, by the numbers under the buttons, the magazine channels in which the corresponding characters are cut to run. When two channels of lower case "e" are used, the additional channel is number "0" in the magazine.

Any departure from standard layouts is to be avoided due to magazine channel size limitations and the possibility of error in ordering sorts of such specially cut characters. However, if it becomes essential to order characters cut for special channels, always designate location of character by channel number instead of character regularly assigned to that channel: "To run in Channel No. 85, Diagram No. 12," instead of "To run in Cap X Channel."

THE DIAGRAMS

90-Channel:

Text and Display Faces 12
Text and Display Faces 11
Advertising Figures 32
Two Lower Case Fonts 135
One Lower Case and Two Cap Fonts 6
One Lower Case and Two Cap Fonts . 22-A
One Lower Case and Two Cap Fonts 22-B
Two Cap Fonts 87
Three Cap Fonts 6-A
Three Cap Fonts 22
Two Lining Faces 138
Three Lining Faces 98

72-90-Channel Keyboard,

2 in 1 Linotype 150

72-Channel:

Text and Display Faces 103-C
Text and Display Faces 103
Two Lower Case Fonts 149

55-Channel Face 103-A

34-Channel:

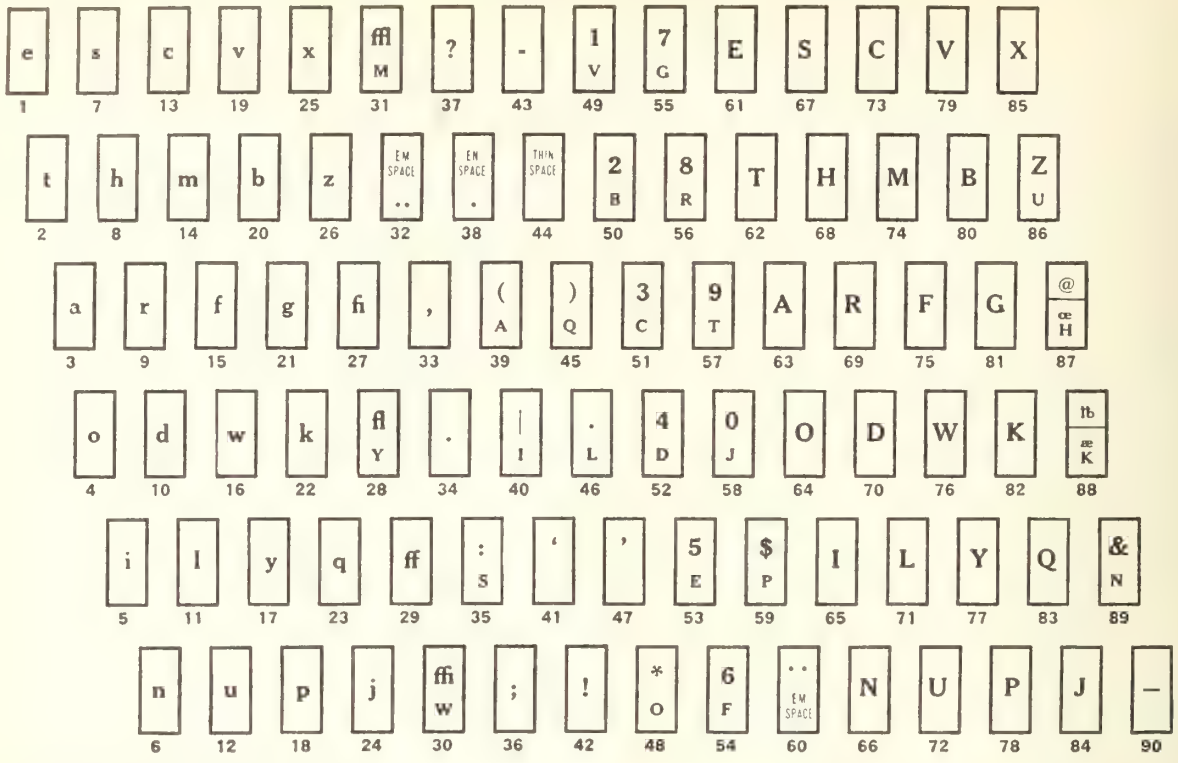
Caps and Figures 52
Caps and Figures 163
Lower Case and Points 52-A
Advertising Figures 51-A

28-Channel:

Caps 95
Advertising Figures 96

TRADE LINOTYPE MARK

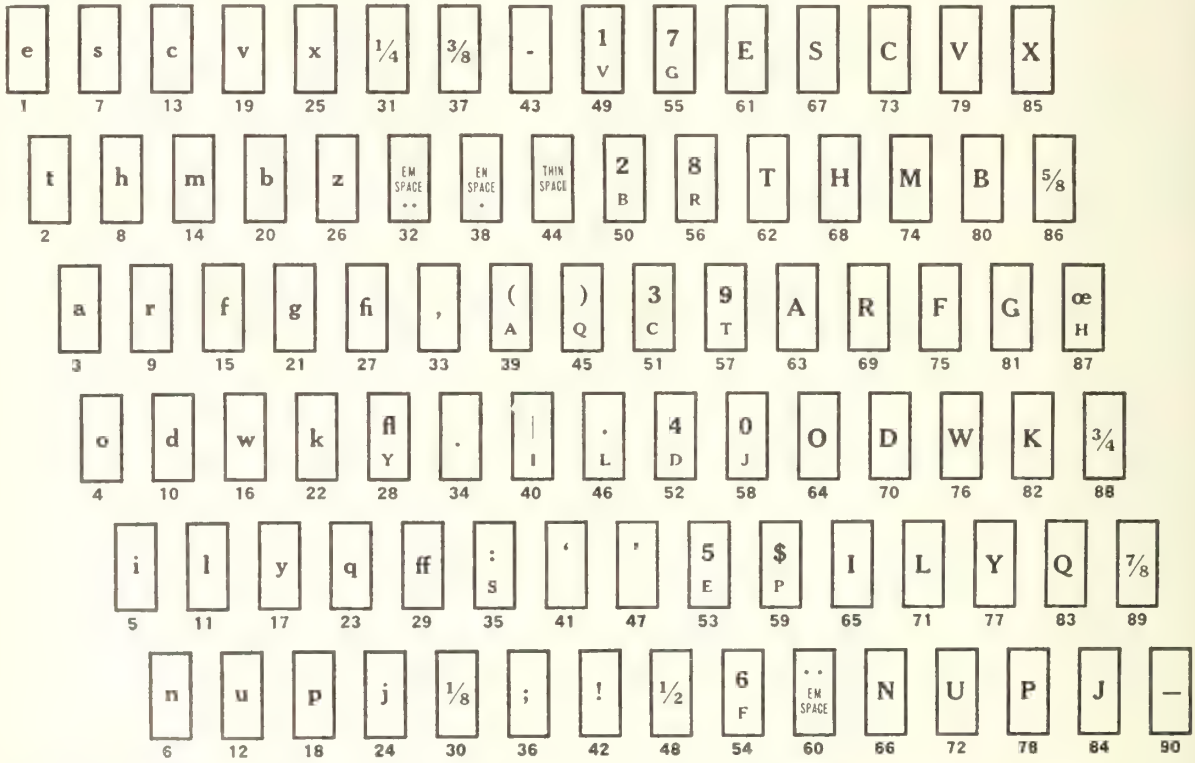
DIAGRAM No. 12



90-CHANNEL FACE, FRACTIONS PI

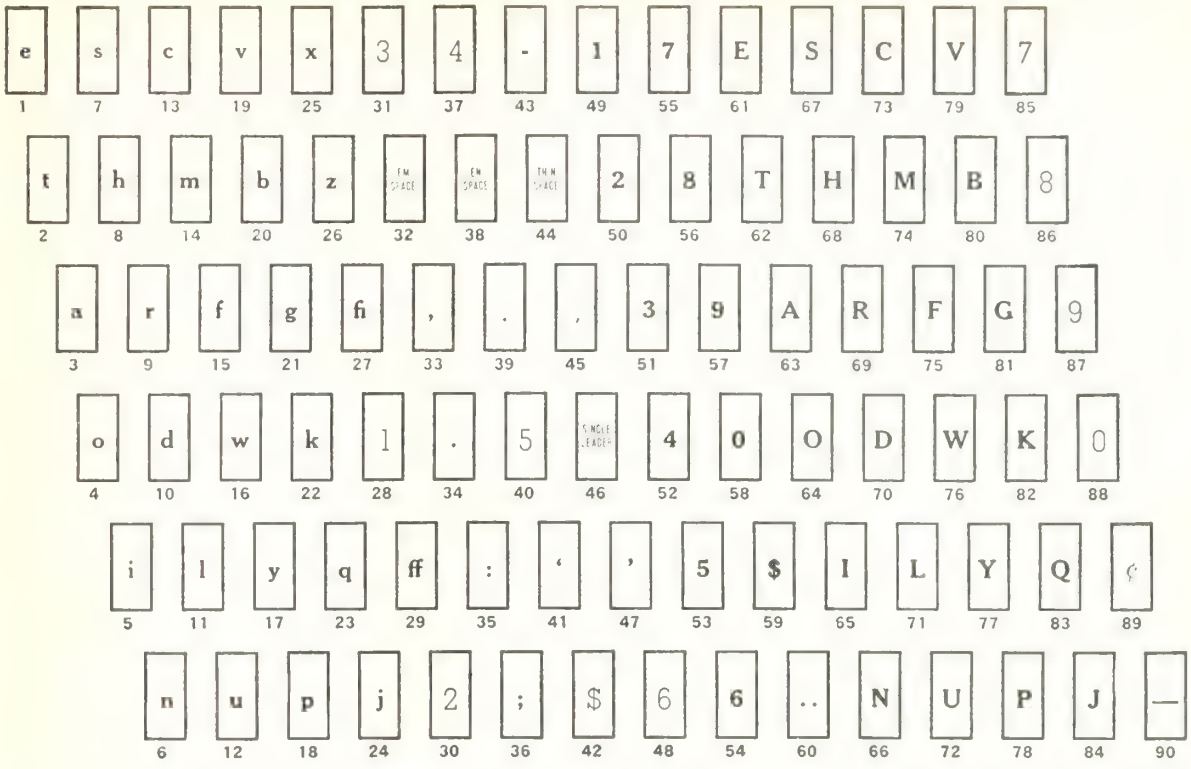
(Standard Linotype Keyboard)

DIAGRAM No. 11



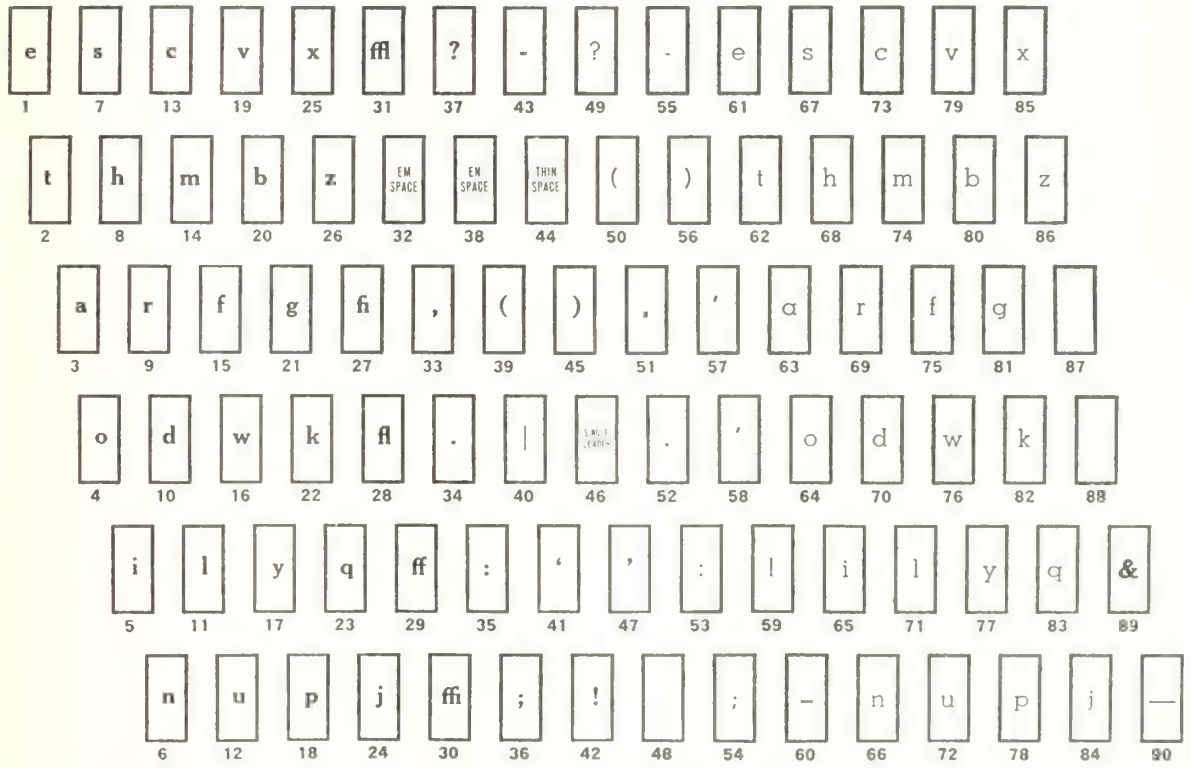
90-CHANNEL FACE, FRACTIONS KEYBOARD

DIAGRAM No. 32



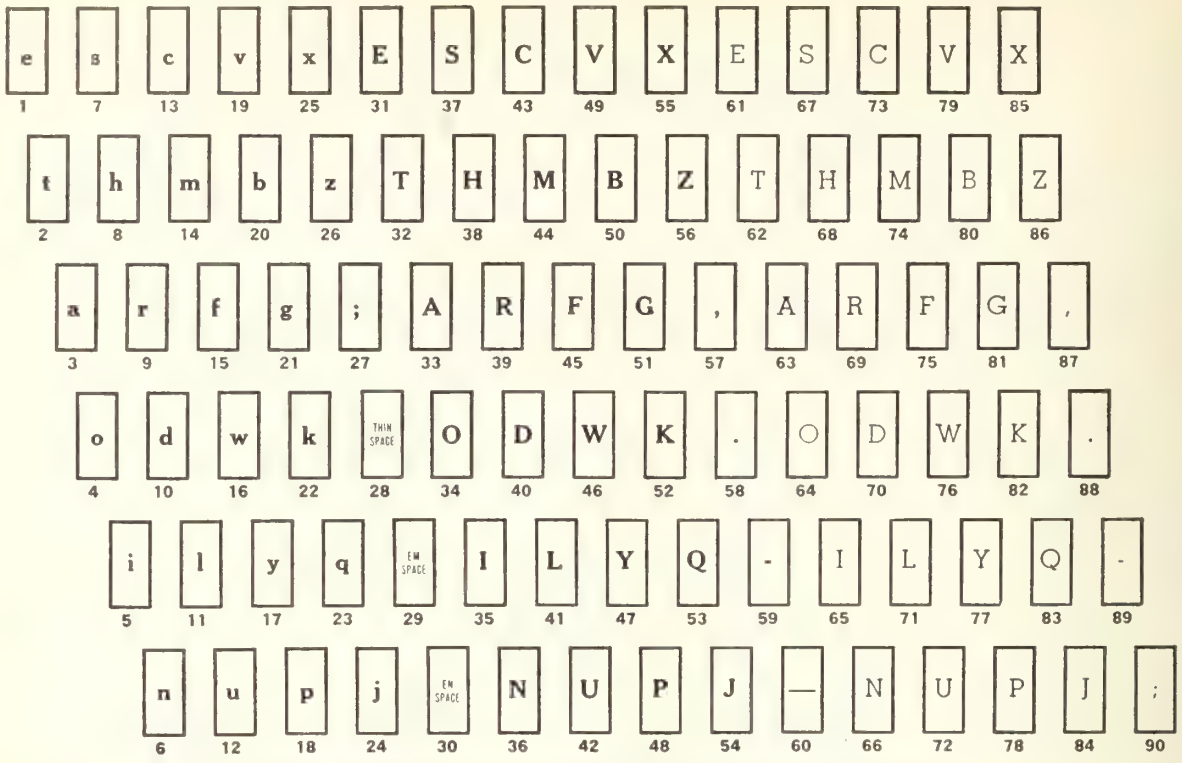
ADVERTISING FIGURES IN 90-CHANNEL MAGAZINE

DIAGRAM No. 135



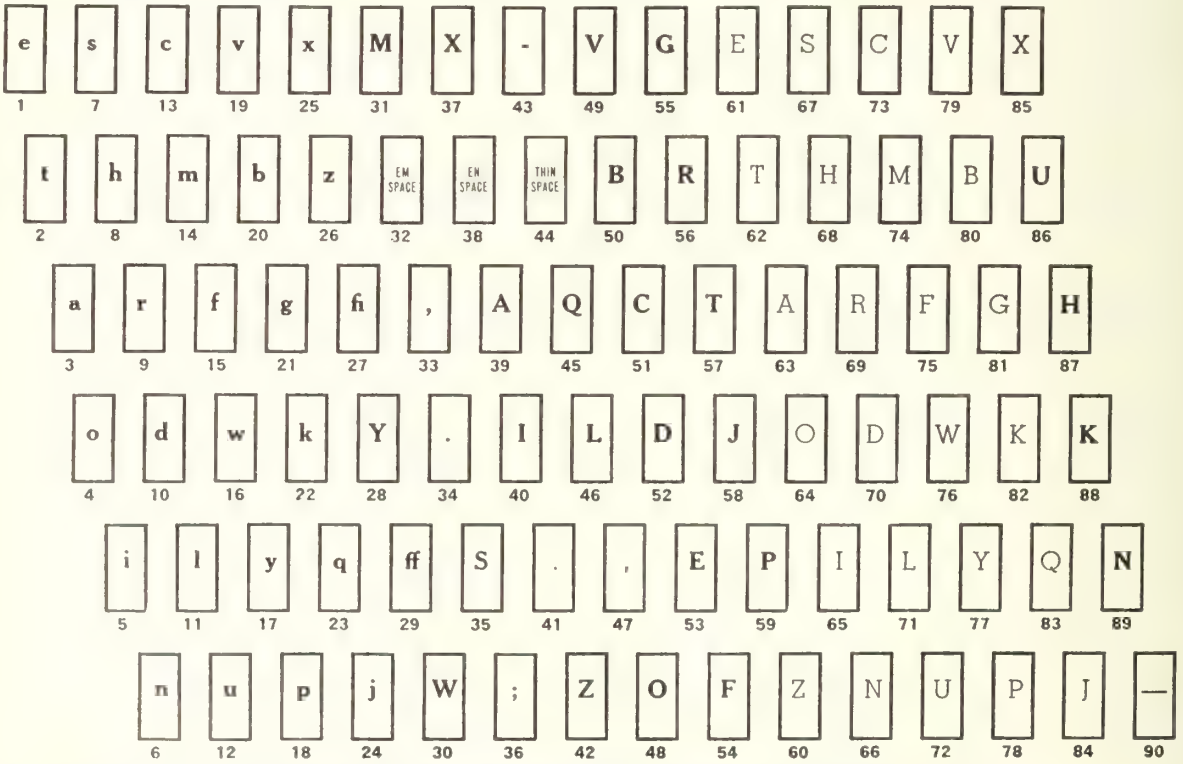
TWO LOWER CASE FONTS IN 90-CHANNEL MAGAZINE

DIAGRAM No. 6



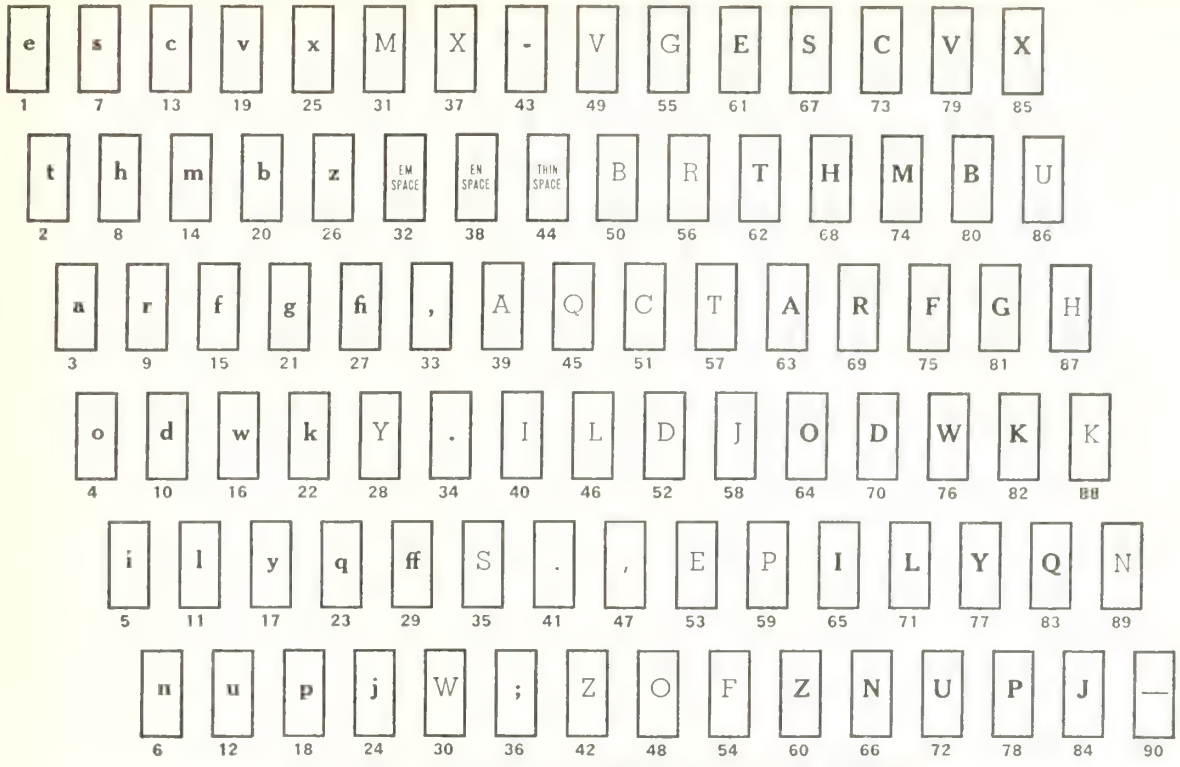
LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND CENTER CHANNELS—CAPS OF ANOTHER FACE IN CAP CHANNELS

DIAGRAM No. 22-A



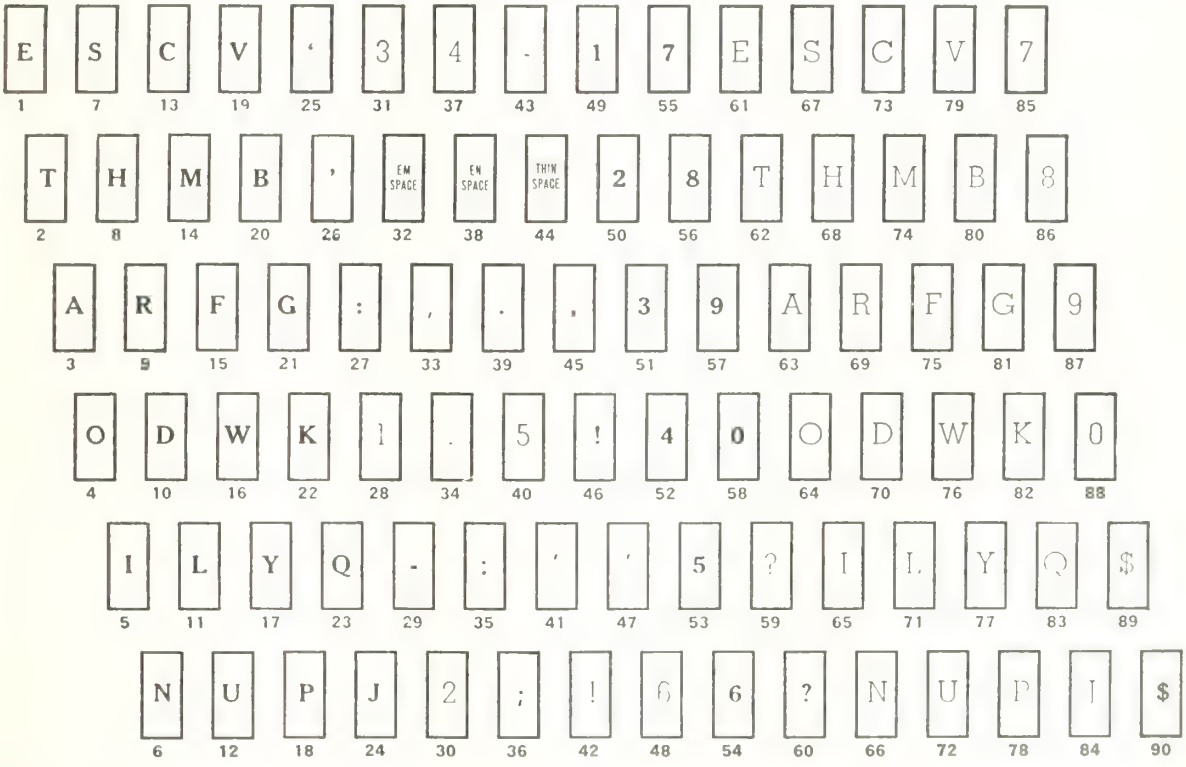
LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND SMALL CAP CHANNELS—CAPS OF ANOTHER FACE IN CAP CHANNELS

DIAGRAM No. 22-B



LOWER CASE AND CAPS OF SAME FACE IN LOWER CASE AND CAP CHANNELS—CAPS OF ANOTHER FACE IN SMALL CAP CHANNELS

DIAGRAM No. 87



TWO CAP FONTS IN 90-CHANNEL MAGAZINE

DIAGRAM No. 6-A

E	S	C	V	X	E	S	C	V	X	E	S	C	V	X
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
T	H	M	B	Z	T	H	M	B	Z	T	H	M	B	Z
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
A	R	F	G	,	A	R	F	G	,	A	R	F	G	,
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
O	D	W	K	.	O	D	W	K	.	O	D	W	K	.
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
I	L	Y	Q	THIN SPACE	I	L	Y	Q	-	I	L	Y	Q	-
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
N	U	P	J	EM SPACE	N	U	P	J	—	N	U	P	J	;
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

THREE CAP FONTS IN 90-CHANNEL MAGAZINE

(Caps in center according to Cap Layout)

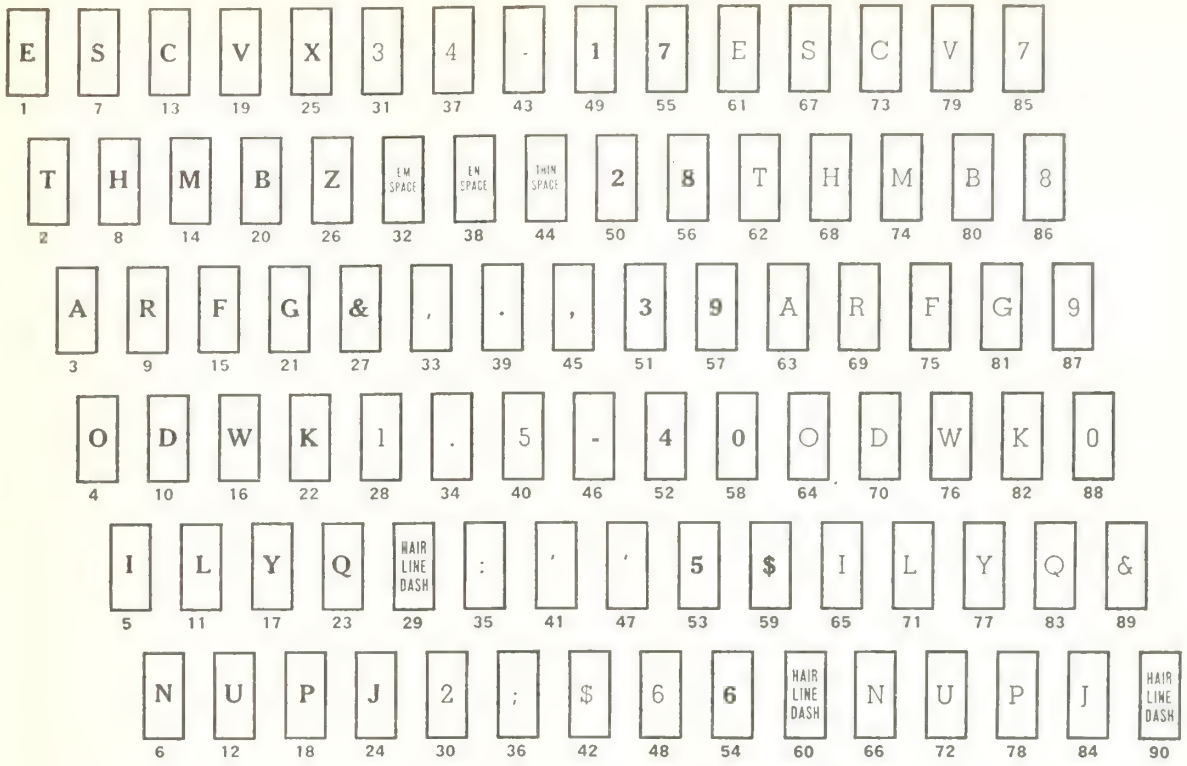
DIAGRAM No. 22

E	S	C	V	X	M	X	-	V	G	E	S	C	V	X
1	7	13	19	25	31	37	43	49	55	61	67	73	79	85
T	H	M	B	Z	EM SPACE	EN SPACE	THIN SPACE	B	R	T	H	M	B	U
2	8	14	20	26	32	38	44	50	56	62	68	74	80	86
A	R	F	G	,	,	A	Q	C	T	A	R	F	G	H
3	9	15	21	27	33	39	45	51	57	63	69	75	81	87
O	D	W	K	Y	.	I	L	D	J	O	D	W	K	K
4	10	16	22	28	34	40	46	52	58	64	70	76	82	88
I	L	Y	Q	.	S	.	,	E	P	I	L	Y	Q	N
5	11	17	23	29	35	41	47	53	59	65	71	77	83	89
N	U	P	J	W	;	Z	O	F	Z	N	U	P	J	—
6	12	18	24	30	36	42	48	54	60	66	72	78	84	90

THREE CAP FONTS IN 90-CHANNEL MAGAZINE

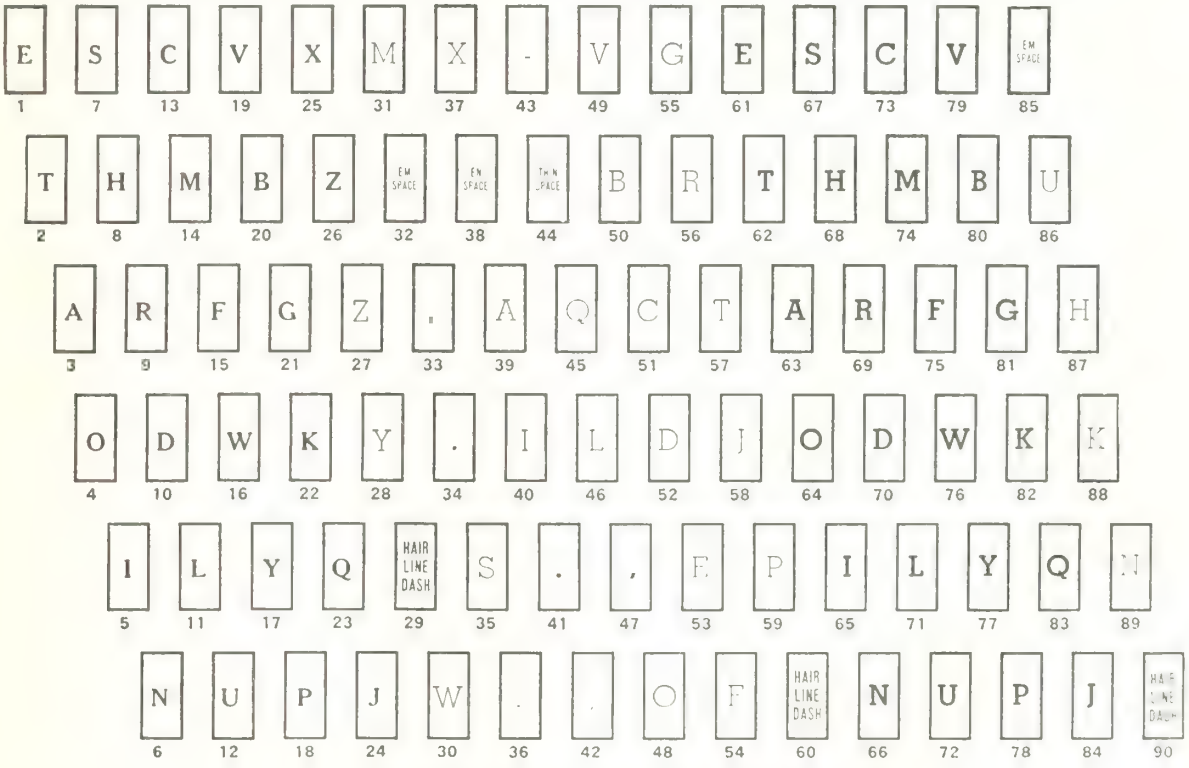
(Caps in center according to Small Cap Layout)

DIAGRAM No. 138



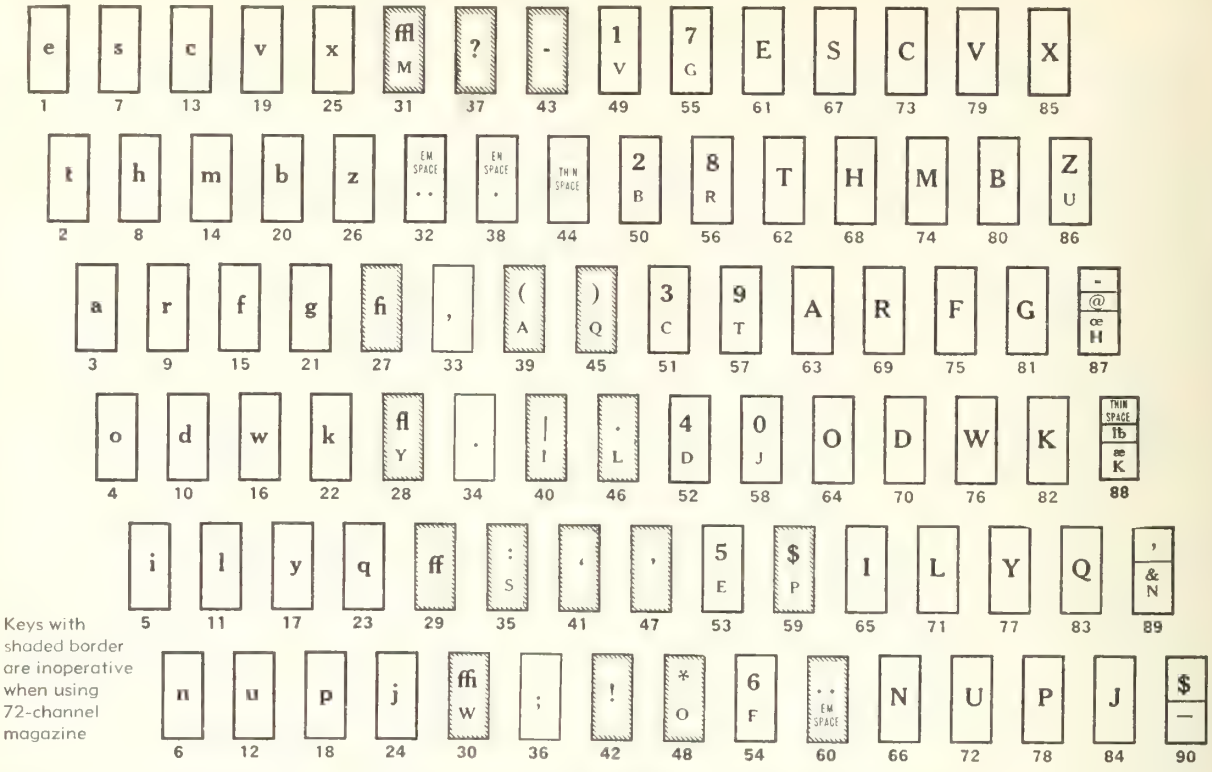
TWO LINING FACES IN 90-CHANNEL MAGAZINE

DIAGRAM No. 98



THREE LINING FACES IN 90-CHANNEL MAGAZINE

DIAGRAM No. 150

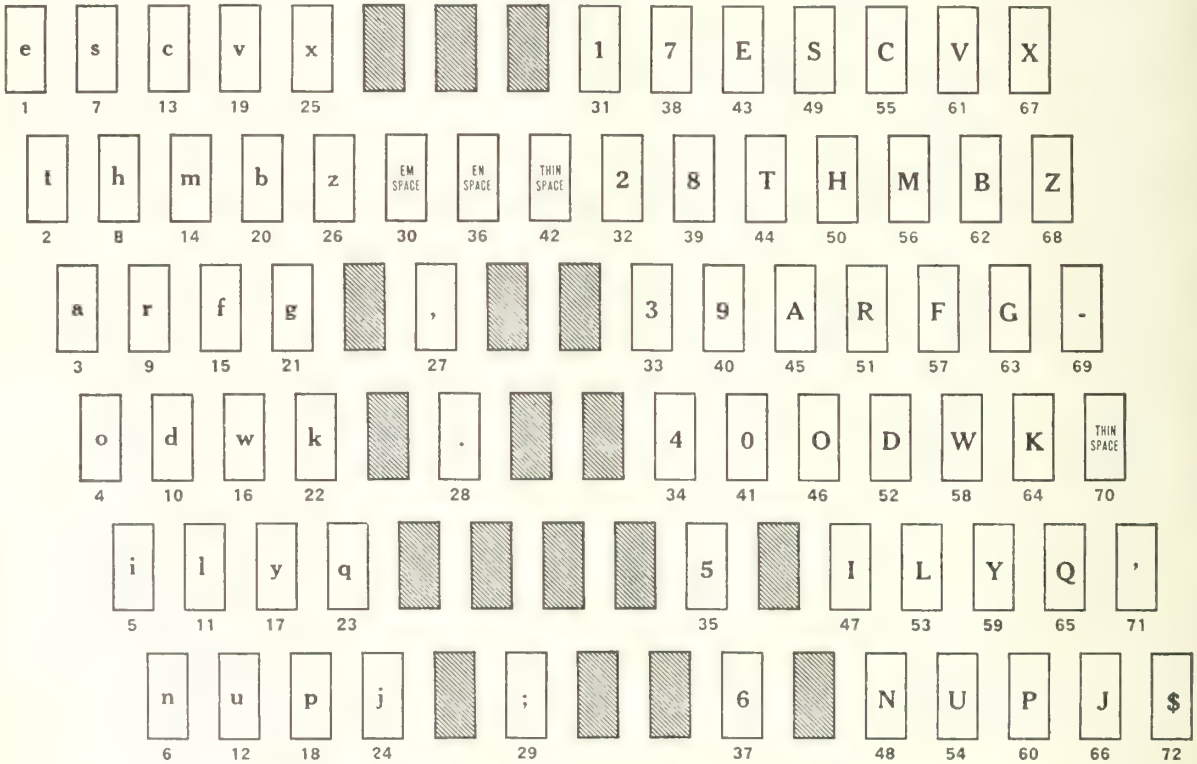


Keys with shaded border are inoperative when using 72-channel magazine

72-90-CHANNEL KEYBOARD, 2 IN 1 LINOTYPE

(Combination of Diagrams 12 and 103-C)

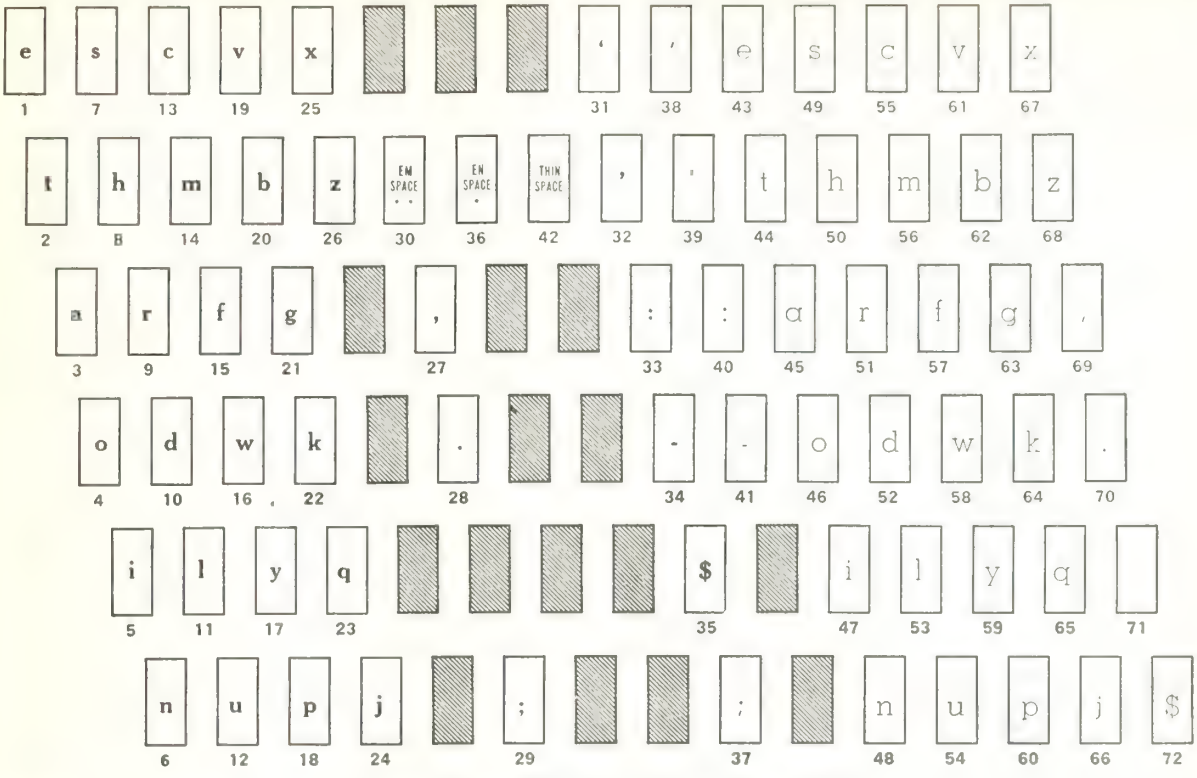
DIAGRAM No. 103-C



72-CHANNEL FACE

(72-90-Channel Keyboard, 2 in 1 Linotype)

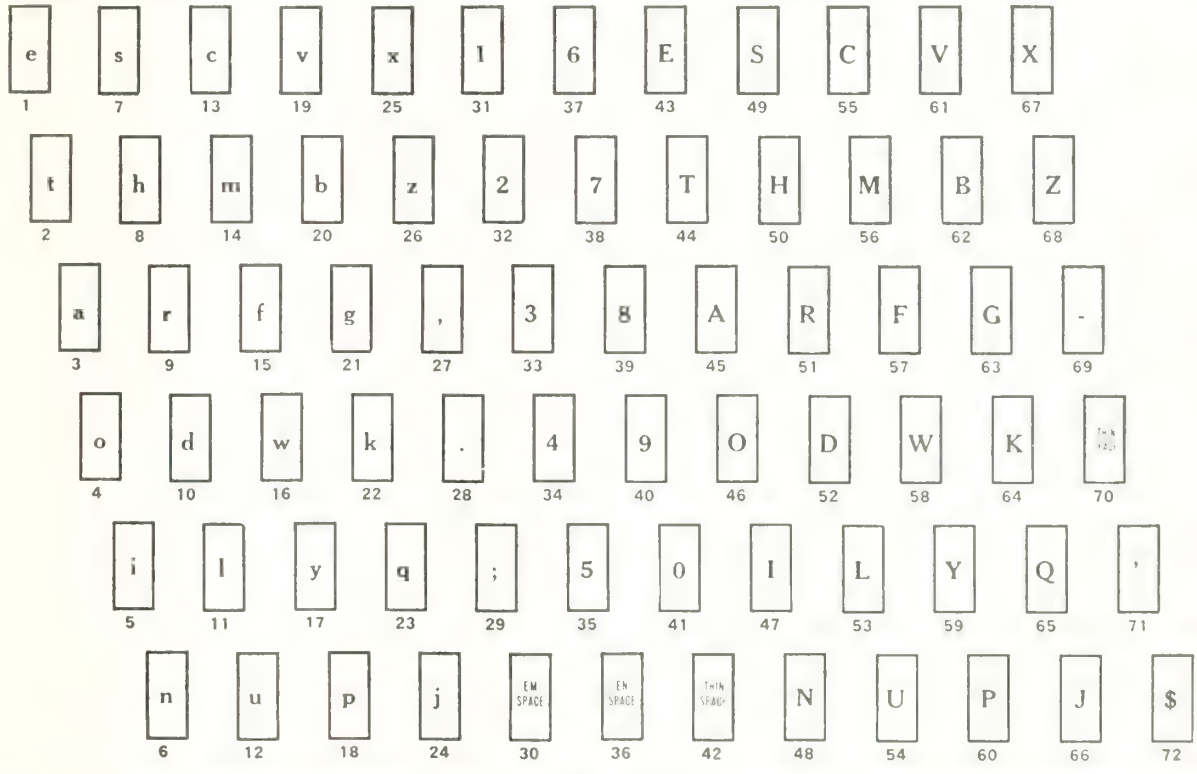
DIAGRAM No. 149



TWO LOWER CASE FONTS IN 72-CHANNEL MAGAZINE

(72-90-Channel Keyboard, 2 in 1 Linotype)

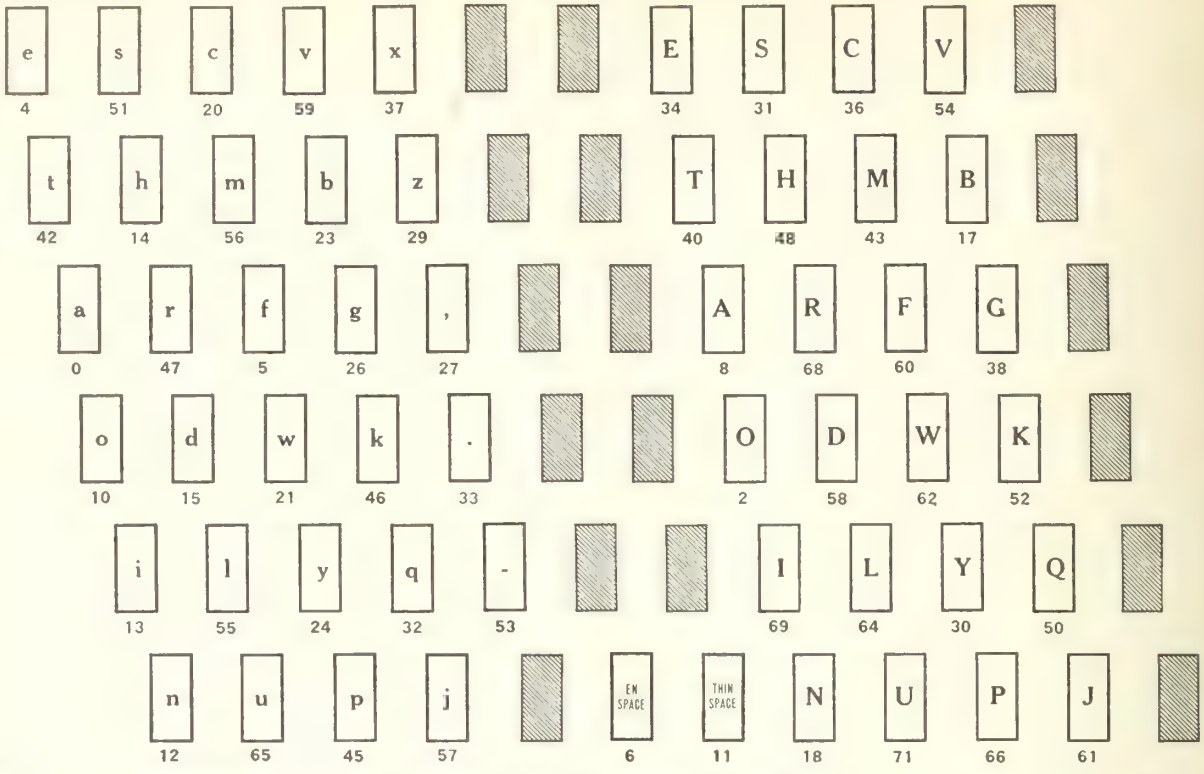
DIAGRAM No. 103



72-CHANNEL FACE

(72-Channel Keyboard)

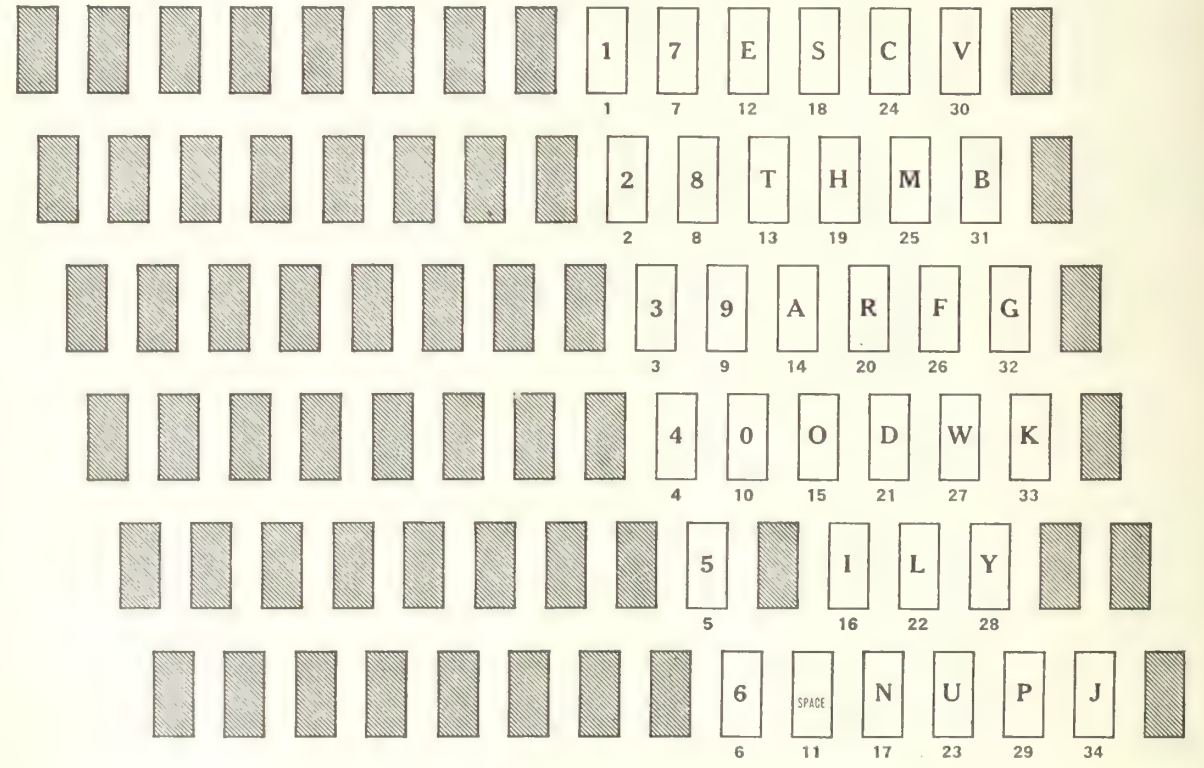
DIAGRAM No. 103-A



55-CHANNEL FACE IN 72-CHANNEL MAGAZINE

(72-Channel Keyboard)

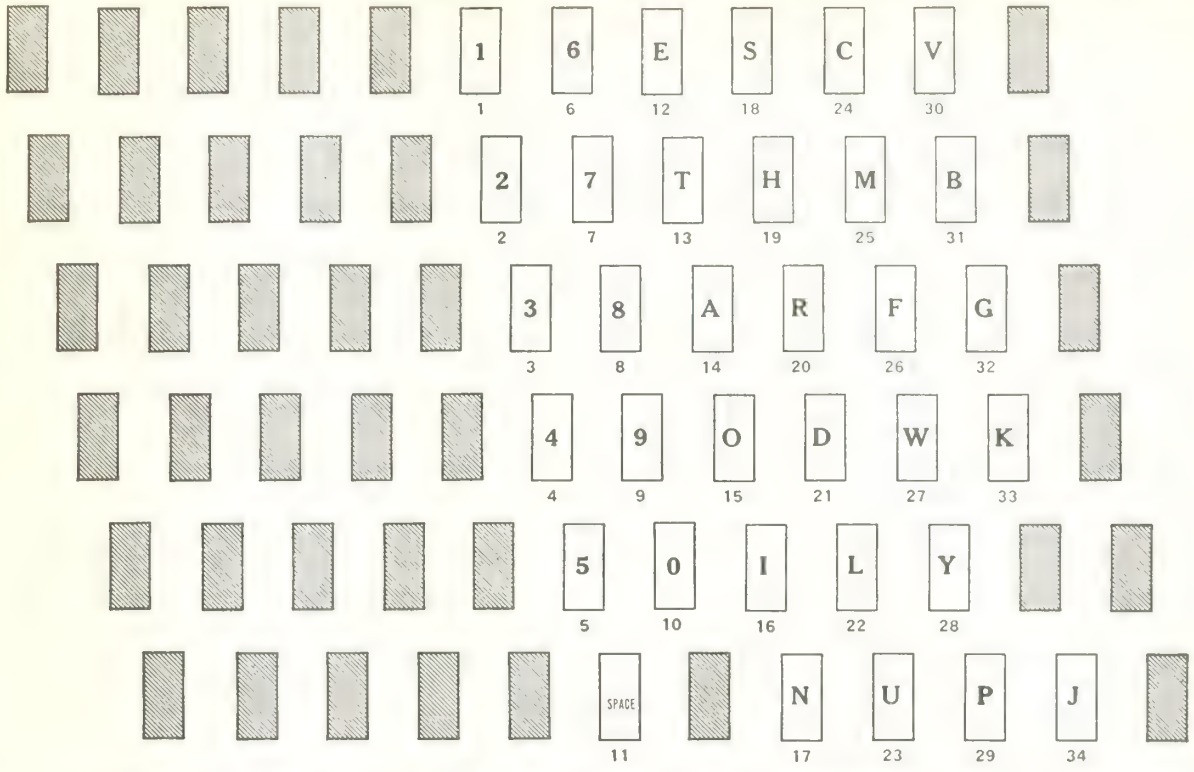
DIAGRAM No. 52



CAPS AND FIGURES IN 34-CHANNEL AUXILIARY MAGAZINE

(90- or 72-90-Channel Keyboard)

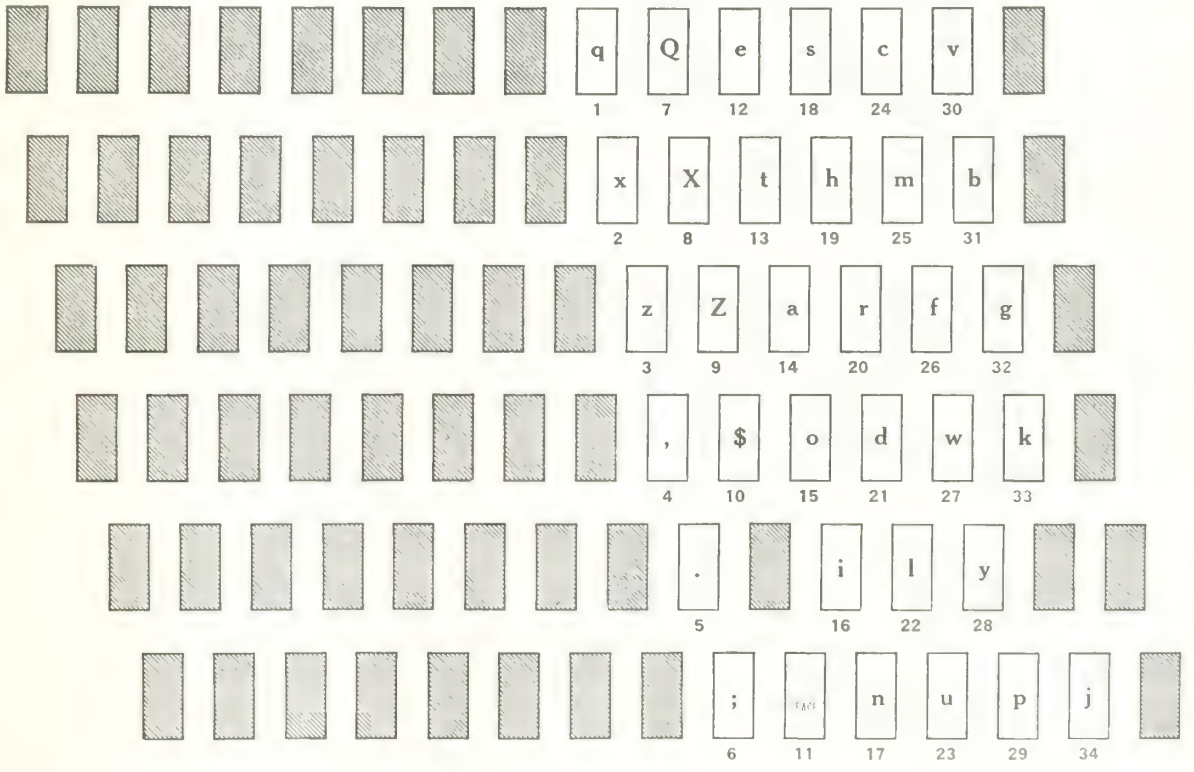
DIAGRAM No. 163



CAPS AND FIGURES IN 34-CHANNEL AUXILIARY MAGAZINE

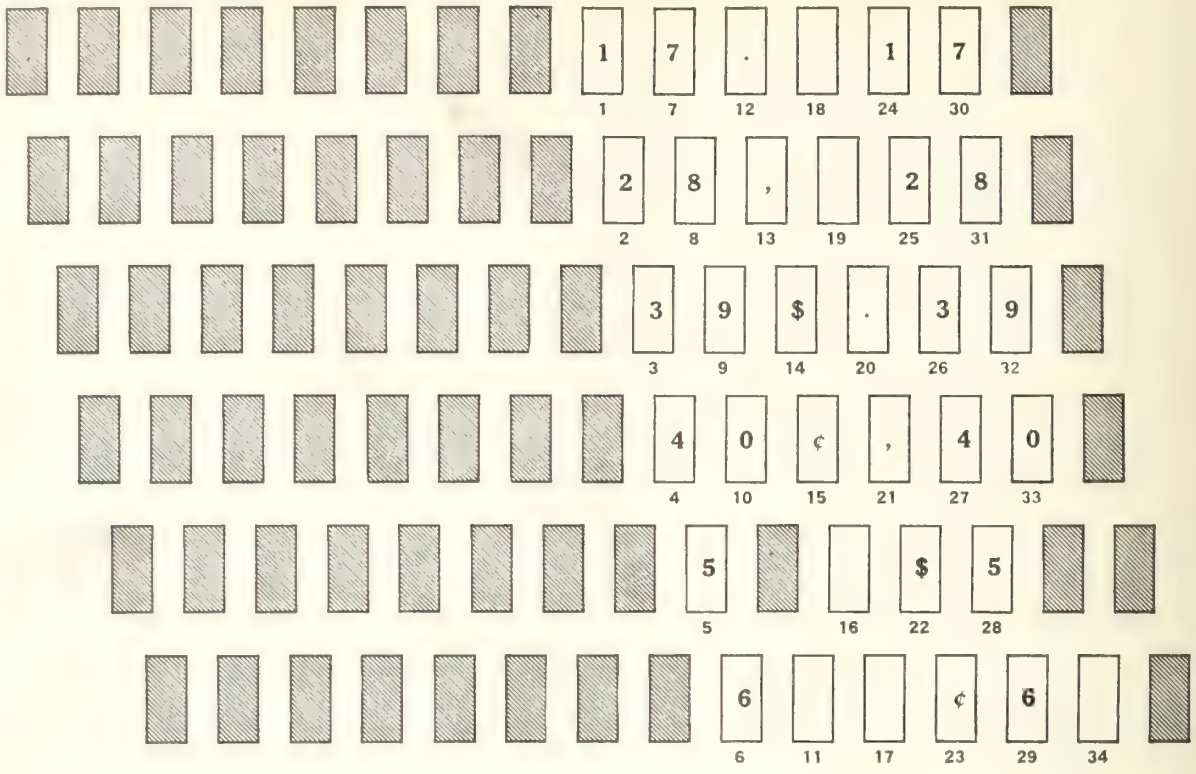
(72-Channel Keyboard)

DIAGRAM No. 52-A



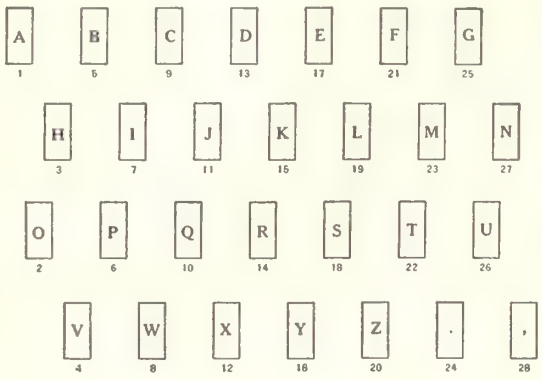
LOWER CASE AND POINTS IN 34-CHANNEL AUXILIARY MAGAZINE

DIAGRAM No. 51-A



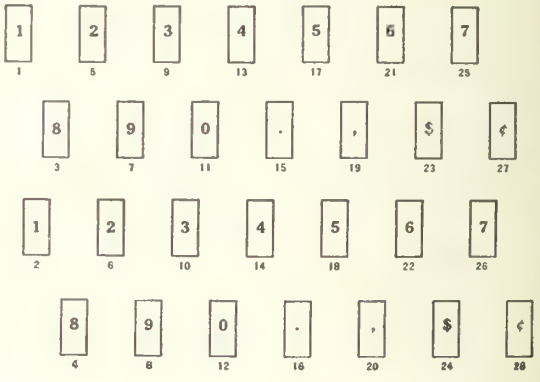
TWO SETS OF ADVERTISING FIGURES IN 34-CHANNEL AUXILIARY MAGAZINE

DIAGRAM No. 95



CAPS IN 28-CHANNEL AUXILIARY MAGAZINE

DIAGRAM No. 96



TWO SETS OF ADVERTISING FIGURES IN 28-CHANNEL AUXILIARY MAGAZINE

TRADE LINOTYPE MARK

SUGGESTED FONT SCHEMES

On the following pages are shown a wide variety of font arrangements for two-letter and display matrices, each of which is designed to meet specific requirements in the entire field of Linotype composition. The quantities suggested for each character are based on the normal frequency of use of that character in the class of work to which a given font arrangement is best adapted. The quantities suggested are the minimum which can ordinarily be used with economy, although in some cases the list of characters may be modified to suit individual requirements. Two-letter font schemes are intended for 4- to 14-point faces while display schemes are for use with either one- or two-letter display faces.

TWO-LETTER FACES, 90-CHANNEL MAGAZINE

No. 1. For all-purpose use, such as book, catalog, advertising, newspaper and composition in small faces set wide measure. For full-length magazine. 1500 matrices.

No. 2. The same as No. 1, with the elimination of certain reference and other characters that are infrequently used. A good serviceable font for large or small faces in any measure. For full-length magazine. 1200 matrices.

No. 3. For news composition. Not suitable for book work. Quantities suggested for each character scientifically correct according to normal frequency of use in newspaper composition. For full-length magazine. 1100 matrices.

No. 50. Suggested for three-quarter length magazine. Similar to No. 2 font but with quantity of characters reduced for use in three-quarter length magazine. 1000 matrices.

No. 5. A two-letter cap font consisting of caps, figures and points. For full- or three-quarter length magazines. 677 matrices.

No. 4. Suggested for use in split magazine straight matter or job composition in faces 10 to 14 point. Also a serviceable font for smaller faces if speed and wide measures are not essential. 790 matrices.

TWO-LETTER FACES, 72-CHANNEL MAGAZINE

No. 13. This font is suggested for use in a full-length 72-channel magazine of a display machine where it is to be used part time on news matter. Two channels of lower case "e" are included. 1200 two-letter matrices.

No. 47. For use in a three-quarter length 72-channel magazine of a display machine where it is to be used part time on news matter. Two channels of lower case "e" are included. 900 two-letter matrices.

No. 14. Designed for 12 or 14 point two-letter advertising faces in 72-channel split magazine. Two channels of lower case "e" are included. 701 two-letter matrices.

DISPLAY FACES, 90-CHANNEL MAGAZINE

No. 9. This is an all-purpose arrangement for display faces where a large amount of composition is required. For full- or three-quarter length magazine. 770 matrices.

No. 10. Same as No. 9 except that quantities are reduced for split magazine. 636 matrices.

No. 11. Cap font for full-length magazine. 619 matrices.

No. 12. Cap font for split magazine. 446 matrices.

DISPLAY FACES, 72-CHANNEL MAGAZINE

No. 17. Suggested for use in a full- or three-quarter length magazine on display machines, where display is to be set continuously and comparatively condensed faces are used. Two channels of lower case "e" and 15 extra thick spaces are included. 690 matrices.

No. 15. The regular font arrangement for display faces in split magazine. There are two channels of lower case "e" and a channel of extra thick spaces. 565 matrices.

No. 16. A font of caps, figures and points for use in a split magazine. 414 matrices.

DISPLAY FACES, 55-CHANNEL ARRANGEMENT

No. 20. Full- or three-quarter length magazine font for extended display faces that run in 55-channel layout of 72-channel magazine. 653 matrices.

No. 18. Split magazine font adapted to large extended display faces which run in the 55-channel layout of 72-channel magazine. 462 matrices.

No. 19. Cap font for extended display faces which run in the 55-channel layout of 72-channel split magazine. 338 matrices.

DISPLAY FACES, WIDE 72-CHANNEL MAGAZINE

No. 49. The regular font arrangement for display faces in Wide 72-channel magazine. There are two channels of lower case "e" and a channel of extra thick spaces. 630 matrices.

TWO-LETTER OR DISPLAY FACES AUXILIARY MAGAZINE

No. 22. Regular font arrangement for all styles of auxiliary magazines and of all sizes of face. 289 matrices.

No. 23. A font scheme where caps and figures run in one auxiliary magazine with lower case and points in another auxiliary magazine. Can be used for both display and two-letter. 490 matrices.

TWO-LETTER OR DISPLAY FACES, JOB FONTS

No. 21 and 21A. There is no limit to the amount and variety of small jobs that can be set economically and profitably on the Linotype by means of small job fonts of matrices. This arrangement as to variety of characters and quantities of matrices is merely suggestive, and it may be varied to suit your needs. These fonts are useful for setting side heads, cards, envelope corners, and an almost unlimited variety of small jobs that would otherwise tie up a lot of expensive material.

A small 10-drawer steel cabinet (X-1587) has been especially designed for the use of matrix job fonts. Each drawer has 58 compartments, sufficient for a complete font of caps and lower case. In addition there is an undivided auxiliary drawer at the bottom for tool-storage. The cabinet can be set under the sorts stacker of the machine or any location most convenient for setting and distribution without leaving the keyboard.

LINING GOTHIC FACES

No. 7. Provides for three complete cap fonts of Lining Gothics in one magazine. Keyboard diagram No. 98. Quantities or variety of side sorts may be changed to suit requirements. For split magazine. 1469 matrices.

No. 7A. Provides for cap font of Lining Gothic when same is to run in cap channels. Keyboard diagram No. 98. For split magazine. 485 matrices.

No. 7B. Provides for cap font of Lining Gothic when same is to run in small cap channels. Keyboard diagram No. 98. For split magazine. 514 matrices.

No. 7C. Provides for cap font of Lining Gothic when same is to run in lower case channels. Keyboard diagrar No. 98. For split magazine. 470 matrices.

No. 8. Provides for two complete cap fonts (caps and figures) of Lining Gothics in one magazine. Keyboard diagram No. 138. Quantities or variety of side sorts may be changed to suit requirements. For split magazine. 979 matrices.

No. 8A. Provides for cap font (caps and figures) Lining Gothic when same is to run in the right side of the magazine. Keyboard diagram No. 138. For split magazine. 509 matrices.

No. 8B. Provides for cap font (caps and figures) Lining Gothic when same is to run in left side of magazine. Keyboard diagram No. 138. For split magazine. 470 matrices.

No. 6. A cap font of Lining Gothics or other job faces to run in the magazine. See No. 21 for job font. For split magazine. 509 matrices.

COMBINATION FONT SCHEMES 90-CHANNEL SPLIT MAGAZINE

No. 59. A set of caps and points of two-letter or display faces running in center or cap channels. Figures run pi. Keyboard diagrams No. 6, 6A, 22, 22A, 22B or 87. 360 matrices.

No. 52. A set of caps and points of two-letter or display faces running in lower case channels. Figures run pi. Keyboard diagrams No. 6A, 22 or 87. 390 matrices.

No. 53. A set of lower case, points and caps of two-letter or display faces running in lower case and center or in lower case and cap channels. Figures run pi. Keyboard diagrams No. 6, 22A or 22B. 660 matrices.

No. 54. A set of lower case, points and caps of two-letter roman with italic and small cap faces, running in lower case and center channels, or in lower case and cap channels. Figures run pi. Keyboard diagrams No. 6, 22A or 22B. 770 matrices.

COMBINATION FONT SCHEMES 90-CHANNEL SPLIT AND AUXILIARY MAGAZINE

No. 24. Set of display caps, lower case and figures and points, running lower case in cap channels of 90-channel magazine with caps and figures in auxiliary magazines. 570 matrices.

No. 55. A set of display caps, lower case, figures and points, running lower case and points in left side of 90-channel magazine (Diagram No. 135), with caps and figures in auxiliary magazine. 667 matrices.

No. 56. A set of display caps, lower case, figures and points, running lower case and points in right side of 90-channel magazine (Diagram No. 135), with caps and figures in auxiliary magazine. 600 matrices.

COMBINATION FONT SCHEMES 72-CHANNEL SPLIT AND AUXILIARY MAGAZINE

No. 57. A set of display caps, lower case, figures and points, running lower case and points in left side of 72-channel magazine (Diagram No. 149), with caps and figures in auxiliary magazine. 550 matrices.

No. 58. A set of display caps, lower case, figures and points, running lower case and points in right side of 72-channel magazine (Diagram No. 149), with caps and figures in auxiliary magazine. 510 matrices.

TWO-LETTER FACES

1. *90-Channel Full Length Magazine, 1500 Matrices*

Roman with Bold Face or Italic

Caps		Lower Case		Figs., Pts., Etc.			Sorts	
A	18	20	1	20	fi	10	[	5
B	12	18	2	20	fl	10	]	5
C	12	20	3	20	ff	10	en	
D	15	20	4	20	ffi	10	dsh	10
E	18	20	5	20	ffl	10	æ	5
F	12	18	6	20		20	œ	5
G	12	15	7	20	em		Æ	4
H	15	20	8	20	dsh	20	Œ	4
I	15	20	9	20	*	12	⁄	4
J	18	15	0	20	lb	10	£	5
K	12	12	$	10	%	10	¢	4
L	12	20	&	12	thin		§	4
M	18	20	.	20	sp	20	†	4
N	15	20	,	20	fig		‡	4
O	15	20	;	12	sp	20	¼	6
P	12	15	:	10	em		½	6
Q	8	10	quote‘		sp	20	¾	6
R	12	20		20	en		⅛	6
S	18	20	apos’		ldr	20	⅜	6
T	18	20		20	em		⅝	6
U	15	20	!	6	ldr	20	⅞	6
V	10	12	?	6				
W	10	15	(	10				
X	8	12	)	10				
Y	10	15	hyph-					
Z	10	10		20				

Roman with Italic and Small Caps

Caps		Lower Case		Figs., Pts., Etc.			Sorts	
A	12	20	1	20	fi	4	[	4
B	10	15	2	20	fl	4	]	4
C	12	16	3	20	ff	4		
D	12	20	4	20	ffi	10		
E	15	20	5	20	ffl	10		
F	12	18	6	20		6		
G	10	15	7	20	æ	10		
H	12	20	8	20		20		
I	12	20	9	20	em			
J	12	12	0	20	dsh	20		
K	10	12	$	10	*	10		
L	12	20	&	8	thin			
M	12	20	.	20	sp	20		
N	12	20	,	20	fig			
O	12	20	;	10	sp	20		
P	10	15		8	em			
Q	8	10	quote‘		sp	20		
R	12	20		16	en			
S	12	20	apos’		ldr	20		
T	12	20		16	em			
U	12	20	!	6	ldr	20		
V	10	12	?	8				
W	10	12	(	10				
X	8	12	)	10				
Y	10	12	hyph-					
Z	10	10		16				

2. *90-Channel Full Length Magazine, 1200 Matrices*

Roman with Bold Face or Italic

Caps		Lower Case		Figs., Pts., Etc.			Sorts	
A	16	20	1	18	fi	5	⅛	2
B	10	18	2	18	fl	5	¼	2
C	10	20	3	18	ff	5	⅜	2
D	12	20	4	18	ffi	5	½	2
E	18	20	5	18	ffl	5	⅝	5
F	10	18	6	18		15	¾	2
G	10	15	7	18	em		⅞	2
H	12	20	8	18	dsh	15		
I	14	20	9	18	*	5		
J	10	15	0	20	lb	5		
K	8	12	$	10	%	5		
L	12	20	&	8	thin			
M	14	20	.	15	sp	20		
N	12	20	,	15	fig			
O	15	20	;	8	sp	20		
P	8	15	:	6	em			
Q	5	10	quote‘		sp	20		
R	12	20		10	en			
S	12	20	apos’		ldr	20		
T	11	20		12	em			
U	10	20	!	5	ldr	20		
V	6	12	?	5				
W	8	12	(	6				
X	5	10	)	6				
Y	7	12	hyph-					
Z	5	10		16				

Roman with Italic and Small Caps

Caps		Lower Case		Figs., Pts., Etc.			Sorts	
A	12	20	1	15	fi	4	⅛	2
B	8	15	2	15	fl	4	¼	2
C	10	20	3	15	ff	4	⅜	2
D	10	20	4	15	ffi	4	½	2
E	15	20	5	15	ffl	4	⅝	2
F	10	18	6	15	*	5	¾	2
G	8	14	7	15	æ	5	⅞	2
H	10	20	8	15		12	¼	3
I	12	20	9	15	em		½	3
J	10	12	0	20	dsh	15	¾	3
K	6	12	$	8	*	5		
L	10	20	&	6	thin			
M	10	20		20	sp	20		
N	12	20	.	20	fig			
O	10	20	,	8	sp	20		
P	8	15	:	5	em			
Q	5	8	quote‘		sp	20		
R	10	20		10	en			
S	12	20	apos’		ldr	20		
T	12	20		10	em			
U	10	20	!	6	ldr	20		
V	6	12	?	6				
W	8	12	(	6				
X	5	12	)	6				
Y	6	12	hyph-					
Z	4	10		15				

3. *90-Channel Full Length Magazine, 1100 Matrices*

Roman with Bold Face or Italic

Caps		Lower Case		Figs., Pts., Etc.			
A	15	20	1	18			10
B	10	12	2	18	em		
C	12	12	3	18	dsh	12	
D	12	17	4	18	*	5	
E	18	20	5	18	thin		
F	9	12	6	18	sp	20	
G	8	12	7	18	fig		
H	12	18	8	18	sp	20	
I	14	20	9	18	em		
J	5	6	0	20	sp	20	
K	6	8	$	8	em	sp	
L	12	18	&	4	in	ffl	20
M	12	15		15	en		
N	14	18	.	15	ldr	20	
O	15	20	;	8	em	. .	
P	8	10	:	6	ldr	20	
Q	5	6	quote‘				
R	12	18		10	Sorts		
S	15	20	apos’		(		3
T	15	20		12	)		3
U	9	12	!	5	¼		4
V	6	8	?	5	½		4
W	6	10	(	8	¾		4
X	4	8	)	8	⅝		4
Y	6	10	hyph-		¾		4
Z	4	6		16	⅞		4

Roman with Italic and Small Caps

Caps		Lower Case		Figs., Pts., Etc.			Sorts	
A	14	20	1	18	fi	4	(	3
B	10	12	2	18	fl	4	)	3
C	12	12	3	18	ff	4	¼	3
D	12	16	4	18	ffi	4	½	3
E	16	20	5	18	ffl	4	¾	3
F	8	12	6	18	æ	4	⅝	3
G	8	12	7	18	œ	4	⅞	3
H	12	16	8	18		8	¢	3
I	12	20	9	18	em		$	3
J	5	6	0	20	dsh	11	Z	2
K	6	8	$	6	*	5		
L	12	18	&	4	thin			
M	12	15		15	sp	20	Roman	
N	14	18	.	15		12	&	3
O	14	20	;	8	sp	20		
P	8	10	:	6	em			
Q	5	6	quote‘		sp	20	(	2
R	12	18		10	en		)	2
S	14	20	apos’		ldr	20	Z	2
T	14	20		12	em	. .	fl	3
U	8	12	!	5	ldr	20	ffi	3
V	6	8	?	5			ffl	3
W	6	8	(	6				
X	4	6	)	8				
Y	6	10	hyph-					
Z	4	6		15				

TWO-LETTER FACES

50. 90-Channel ¾-Length Magazine, 1000 Matrices

Roman with Bold Face or Italic

Caps	Lower Case	Figs., Pts., Etc.
A 15	16	1 14 10
B 10	12	2 14 em
C 12	12	3 14 dsh12
D 12	15	4 14 * 5
E 16	16	5 14 thin
F 9	12	6 14 sp 16
G 9	12	7 14 fig
H 12	16	8 14 sp 16
I 14	16	9 14 em
J 5	6	0 16 sp 16
K 6	8	$ 8 em sp
L 12	16	& 4 inffl16
M 12	15	. 15 em .
N 14	16	, 15 ldr 16
O 15	16	: 8 em ..
P 8	10	; 6 ldr 16
Q 5	6	quote'
R 12	16	10 Sorts
S 15	16	apos' ′ 3
T 15	16	12 ⅛ 4
U 9	12	! 5 ¼ 4
V 6	8	? 5 ⅜ 4
W 6	10	(8 ½ 4
X 4	8	) 8 ⅝ 4
Y 6	10	hyph- ¾ 4
Z 4	6	15 ⅞ 4

Roman with Italic and Small Caps

Caps	Lower Case	Figs., Pts., Etc.	Sorts
A 14	16	1 14 fi 4	′ 3
B 10	12	2 14 fl 4	⅛ 3
C 10	12	3 14 ff 4	¼ 3
D 12	14	4 14 ffi 4	⅜ 3
E 16	16	5 14 ffl 4	½ 3
F 8	12	6 14 æ 5	⅝ 3
G 8	12	7 14 œ 4	¾ 3
H 10	15	8 14	8	⅞ 3
I 12	16	9 14 em	X 2
J 5	6	0 16 dsh12	Z 2
K 6	8	$ 6 * 5	& 2
L 12	15	& 4 thin	Roman
M 10	14	. 15 sp 16	w. Ital.
N 14	14	, 15 fig	& 2
O 14	16	; 8 sp 16	: 2
P 8	10	: 6 em	(2
Q 5	6	quote' sp 16	) 2
R 12	15	10 en .	Z 2
S 14	16	apos' ldr 16	fl 2
T 14	16	12 em ..	ffi 2
U 8	12	! 5 ldr 16	ffl 2
V 6	8	? 5	
W 6	8	(8	
X 4	8	) 8	
Y 6	10	hyph-	
Z 4	6	15	

5. 90-Channel Full or ¾-Length Magazine Cap Font, 677 Matrices

Caps	Figs., Pts., Etc.	
A 15	1 16	em
B 12	2 16	dsh10
C 12	3 16	thin
D 12	4 16	sp 16
E 15	5 16	fig
F 12	6 16	sp 16
G 12	7 16	em
H 12	8 16	sp 16
I 15	9 16	
J 12	0 16	Sorts
K 12	$ 10	Æ 3
L 12	& 10	Œ 3
M 12	. 16	
N 12	, 16	
O 15	: 12	
P 10	; 10	
Q 8	quote'	
R 12	16	
S 12	apos'	
T 15	16	
U 12	! 6	
V 8	? 6	
W 10	(8	
X 8	) 8	
Y 8	hyph-	
Z 8	16	

4. 90-Channel Split Magazine, 790 Matrices

Roman with Bold Face or Italic

Caps	Lower Case	Figs., Pts., Etc.	Sorts
A 11	12	1 9 fi 5	⅛ 2
B 9	10	2 9 fl 5	¼ 2
C 10	10	3 9 ff 5	⅜ 2
D 10	11	4 9 ffi 5	½ 2
E 12	12	5 9 ffl 5	⅝ 2
F 9	10	6 9 10	¾ 2
G 9	10	7 9 em	⅞ 2
H 10	12	8 9 dsh10	
I 11	12	9 9 * 3	
J 5	6	0 12 thin	
K 6	8	$ 7 sp 12	
L 10	12	& 4 fig	
M 10	11	12 sp 12	
N 11	12	. 12 em	
O 12	12	: 5 sp 12	
P 7	8	; 5 en .	
Q 5	6	quote' ldr 12	
R 10	12	8 em ..	
S 12	12	apos' ldr 12	
T 12	12	10	
U 6	8	! 4	
V 6	7	? 4	
W 6	9	(6	
X 4	7	) 6	
Y 6	9	hyph-	
Z 4	6	12	

Roman with Italic and Small Caps

Caps	Lower Case	Figs., Pts., Etc.	Sorts
A 10	12	1 8 fi 5	⅛ 2
B 8	10	2 8 fl 5	¼ 2
C 10	10	3 8 ff 5	⅜ 2
D 10	10	4 8 ffi 5	½ 2
E 12	12	5 8 ffl 5	⅝ 2
F 8	10	6 8 æ 4	¾ 2
G 8	10	7 8 œ 4	⅞ 2
H 10	12	8 8	10	X 2
I 10	12	9 8 em	Z 2
J 5	6	0 10 dsh10	& 2
K 5	8	$ 6 * 3	
L 10	12	& 4 thin	Roman
M 10	10	. 12 sp 12	w. Ital.
N 10	12	, 12 fig	& 2
O 10	12	; 5 sp 12	: 2
P 6	8	: 5 em	(2
Q 5	6	quote' sp 12	) 2
R 10	12	8 en .	Z 2
S 10	12	apos' ldr 12	fl 2
T 12	12	10 em ..	ffl 2
U 6	8	! 4 ldr 12	ffl 2
V 6	7	? 4	
W 6	8	(6	
X 4	6	) 6	
Y 6	9	hyph-	
Z 4	5	12	

72-Channel Magazine, Roman with Bold Face or Italic

13. Full Length Magazine, 1200 Matrices

Caps	Lower Case	Figs., Pts., Etc.	
A 18	20	1 18	em
B 12	18	2 18	sp 20
C 12	20	3 18	
D 15	20	4 18	Sorts
E 18	40	5 18	Z 6
F 12	18	6 18	& 5
G 12	15	7 18	: 5
H 15	18	8 18	! 4
I 16	20	9 18	? 4
J 15	15	0 20	(5
K 12	12	$ 10	) 5
L 12	20	18	* 5
M 18	18	, 18	⅛ 2
N 16	20	. 8	¼ 2
O 16	20	quote'	⅜ 2
P 12	15	14	½ 2
Q 8	10	apos'	⅝ 2
R 12	20	14	¾ 2
S 18	20	hyph-	⅞ 2
T 18	20	18	
U 15	20	em	
V 10	12	dsh10	
W 10	15	thin	
X 5	12	sp 20	
Y 8	12	fig	
Z -	10	sp 20	

47. ¾-Length Magazine, 900 Matrices

Caps	Lower Case	Figs., Pts., Etc.	
A 15	16	1 14	em
B 10	12	2 14	sp 16
C 12	12	3 14	
D 12	15	4 14	Sorts
E 16	32	5 14	Z 4
F 9	12	6 14	& 4
G 9	12	7 14	: 4
H 12	16	8 14	' 4
I 14	16	9 14	" 4
J 5	6	0 14	(4
K 6	8	$ 8	) 4
L 12	16	. 15	
M 12	15	, 15	
N 14	16	8	
O 15	16	quote'	
P 8	10	10	
Q 5	6	apos'	
R 12	16	12	
S 15	16	hyph-	
T 15	16	15	
U 9	12	em	
V 6	6	dsh 8	
W 6	10	thin	
X 4	6	sp 16	
Y 6	10	fig	
Z -	6	sp 16	

14. Split Magazine, 701 Matrices

Caps	Lower Case	Figs., Pts., Etc.	
A 10	10	1 10	em
B 10	10	2 10	sp 10
C 10	10	3 10	
D 10	10	4 10	Sorts
E 10	20	5 10	Z 5
F 10	10	6 10	& 5
G 10	10	7 10	: 3
H 9	10	8 10	! 3
I 10	10	9 10	? 3
J 9	8	0 10	(3
K 6	6	$ 8	) 3
L 10	10	. 10	⅛ 3
M 10	10	, 10	¼ 3
N 10	10	; 6	⅜ 3
O 10	10	quote'	½ 3
P 8	10	8	⅝ 3
Q 4	6	apos'	¾ 3
R 8	10	8	⅞ 3
S 10	10	hyph-	
T 10	10	10	
U 8	10	em	
V 5	6	dsh10	
W 5	8	thin	
X 4	6	sp 10	
Y 5	8	fig	
Z -	6	sp 10	

DISPLAY FACES

9. 90-Channel Full or ¾-Length Magazine, 770 Matrices

Caps		Lower Case		Figs., Pts., Etc	
A	12	14	1	10	fi 3
B	9	10	2	10	fl 3
C	10	10	3	10	ff 3
D	10	12	4	10	ffi 3
E	14	14	5	10	ffl 3
F	8	10	6	10	dsh 8
G	8	9	7	10	thin
H	10	12	8	10	sp 15
I	11	14	9	10	fig
J	6	6	0	12	sp 15
K	6	6	$	6	em
L	10	12	&	3	sp 15
M	10	10		10	en
N	11	12	,	10	ldr 15
O	12	14	:	6	em
P	7	8	;	5	ldr 15
Q	4	5	quote'		
R	10	12		8	
S	12	14	apos'		
T	12	14		10	
U	8	9	!	4	
V	5	6	?	4	
W	6	8	(	5	
X	3	6	)	5	
Y	6	8	hyph-		
Z	4	5		10	

10. 90-Channel Split Magazine, 636 Matrices

Caps		Lower Case		Figs., Pts., Etc.	
A	8	12	1	6	fi 3
B	6	8	2	6	fl 3
C	6	8	3	6	ff 3
D	6	8	4	6	ffi 3
E	9	12	5	6	ffl 3
F	6	8	6	6	dsh 10
G	6	8	7	6	thin
H	8	9	8	6	sp 12
I	8	12	9	6	fig
J	6	6	0	10	sp 12
K	6	6	$	6	em
L	8	10	&	3	sp 12
M	6	8	.	12	en
N	8	10	,	12	ldr 12
O	8	12	:	6	em
P	6	8	;	5	ldr 12
Q	5	6	quote'		
R	8	10		8	
S	8	10	apos'		
T	8	12		8	
U	6	9	!	4	
V	6	6	?	4	
W	7	7	(	5	
X	4	6	)	5	
Y	6	7	hyph-		
Z	4	6		12	

11. 90-Channel Full Length Magazine Cap Font, 619 Matrices

Caps		Figs., Pts., Etc.	
A	14	1	12
B	12	2	10
C	12	3	10
D	10	4	10
E	18	5	15
F	10	6	10
G	10	7	10
H	10	8	10
I	14	9	10
J	12	0	20
K	10	$	10
L	12	&	5
M	12	.	16
N	14	,	16
O	14	:	8
P	10	;	6
Q	8	quote'	
R	12		12
S	14	apos'	
T	14		12
U	12	!	5
V	8	?	8
W	10	(	8
X	6	)	8
Y	10	hyph-	
Z	7		12

dsh	20		
thin			
sp	20		
sp	20		
em			
sp	20		

Sorts			
Æ	2		
Œ	2		
¼	2		
½	2		
¾	2		
⅛	2		
⅜	2		
⅝	2		
⅞	2		

12. 90-Channel Split Magazine Cap Font, 446 Matrices

Caps		Figs., Pts., Etc.	
A	12	1	6
B	8	2	6
C	8	3	6
D	8	4	6
E	12	5	6
F	8	6	6
G	8	7	6
H	8	8	6
I	12	9	6
J	8	0	10
K	6	$	6
L	10	&	6
M	10		10
N	12	,	10
O	12	.	6
P	8	:	6
Q	6	quote'	
R	12		8
S	12	apos'	
T	12		8
U	8	!	6
V	6	?	6
W	8	(	4
X	4	)	4
Y	8	hyph-	
Z	6		10

dsh	6		
thin			
sp	12		
fig			
sp	12		
em			
sp	12		

Sorts			
Æ	2		
Œ	2		
¼	2		
½	2		
¾	2		
⅛	2		
⅜	2		
⅝	2		
⅞	2		

17. 72-Channel Full or ¾-Length Magazine, 690 Matrices

Caps		Lower Case		Figs., Pts., Etc	
A	10	12	1	10	& 3
B	7	10	2	10	. 3
C	7	10	3	10	quote'
D	7	10	4	10	4
E	14	32	5	10	! 2
F	7	10	6	10	? 2
G	7	10	7	10	(2
H	7	10	8	10	) 2
I	8	12	9	10	dsh 3
J	6	8	0	10	
K	6	8	$	3	
L	8	10	.	12	
M	7	10	,	12	
N	8	10	:	5	
O	8	12	apos'		
P	8	8		8	
Q	6	7	hyph-		
R	8	12		10	
S	10	12	thin sp		
T	10	12	.083 12		
U	7	10	thin sp		
V	7	8	.0277 11		
W	7	8	fig		
X	6	6	sp 11		
Y	7	8	em sp		
Z	6	6	.333 15		

15. 72-Channel Split Magazine, 565 Matrices

Caps		Lower Case		Figs., Pts., Etc.		Sorts	
A	8	10	1	10	&	3	
B	5	8	2	10			
C	5	8	3	10	quote'		
D	5	8	4	10		1	
E	8	20	5	10	!	2	
F	5	8	6	10	?	2	
G	5	8	7	10	(	2	
H	6	8	8	10	)	2	
I	8	10	9	10	dsh	3	
J	4	5	0	10			
K	4	5	$	8			
L	6	8	.	10			
M	6	8	,	10			
N	6	10	:	6			
O	6	10	apos'				
P	5	8		6			
Q	4	5	hyph-				
R	6	10		10			
S	6	10	thin sp				
T	6	10	.083 10				
U	6	10	thin sp				
V	4	5	0277 10				
W	5	6	fig				
X	3	5	sp 10				
Y	4	5	em sp				
Z	3	5	.333 10				

16. 72-Channel Split Magazine Cap Font, 414 Matrices

Caps		Figs., Pts., Etc.		Sorts	
A	10	1	10	&	3
B	10	2	10	:	3
C	10	3	10	quote'	
D	10	4	10		1
E	10	5	10	!	3
F	7	6	10	?	3
G	7	7	10	(	2
H	7	8	10	)	2
I	10	9	10	dsh	3
J	7	0	10		
K	7	$	10		
L	10		10		
M	7	.	10		
N	10		3		
O	10	apos'			
P	7		4		
Q	7	hyph-			
R	10		7		
S	10	thin sp			
T	10	.0277	10		
U	7	fig			
V	7	sp	10		
W	7	em sp			
X	6	.333	10		
Y	7				
Z	6				

20. 55-Channel Full or ¾-Length Magazine, 653 Matrices

Caps		Lower Case		Pts., Etc.		Sorts	
A	10	14		9	X	4	
B	8	11		9	Z	2	
C	8	13	hyph-		1	4	
D	8	12		6	2	4	
E	14	16	thin		3	4	
F	8	13	sp	16	4	4	
G	8	11	fig		5	4	
H	8	12	sp	16	6	4	
I	12	14			7	4	
J	8	8			8	4	
K	6	8			9	4	
L	10	13			0	6	
M	8	12			$	4	
N	12	14			&	2	
O	12	14			.	3	
P	8	11				3	
Q	6	8			quote'		
R	12	14				6	
S	12	14			apos'		
T	12	14				8	
U	7	10			!	3	
V	6	8			?	3	
W	8	10			(	2	
X	7	6			)	2	
Y	6	8			dsh	3	
Z	7	6					

18. 55-Channel Split Magazine, 462 Matrices

Caps		Lower Case		Pts., Etc		Sorts	
A	8	10		10	X	3	
B	5	8		10	Z	3	
C	5	8	hyph-		1	4	
D	5	8		8	2	4	
E	8	10	thin		3	4	
F	5	8	sp	10	4	4	
G	5	8	fig		5	4	
H	6	8	sp	10	6	4	
I	8	10			7	4	
J	4	5			8	4	
K	4	6			9	4	
L	6	8			0	6	
M	6	8			$	4	
N	6	10			&	3	
O	6	10					
P	5	8			:	3	
Q	4	5			quote'		
R	6	10				4	
S	6	10	apo				
T	6	10				4	
U	6	8			!	3	
V	4	5			?	3	
W	5	6			(	2	
X	3	4			)	2	
Y	4	5			dsh	3	
Z	3	5					

DISPLAY FACES

19. *55-Channel Split Magazine Cap Font, 338 Matrices*

Caps		Pts., Etc.		Sorts	
A	10	.	10	;	4
B	10	,	10	:	4
C	10	hyph-		quote‘	
D	10		10		4
E	10	thin		apos’	
F	7	sp	10		4
G	7	fig		!	4
H	7	sp	10	?	3
I	10			(	3
J	5	Sorts		)	3
K	5	X	4	dsh	3
L	10	Z	4		
M	7	1	5		
N	10	2	5		
O	10	3	5		
P	5	4	5		
Q	5	5	5		
R	10	6	5		
S	10	7	5		
T	10	8	5		
U	5	9	5		
V	5	0	5		
W	7	$	4		
Y	5	&	4		

49. *Wide 72-Channel Split Magazine, 630 Matrices*

Caps		Lower Case		Figs., Pts., Etc.		Sorts	
A	8	12	1	10	&	3
B	6	8	2	10	:	3
C	7	8	3	10	quote‘	
D	7	8	4	10		4
E	10	24	5	10	!	3
F	6	8	6	10	?	3
G	6	8	7	10	(	3
H	7	10	8	10	)	3
I	8	12	9	10	dsh	3
J	5	5	0	12		
K	5	6	$	8		
L	7	10	.	12		
M	7	9	,	12		
N	8	10	;	6		
O	8	12	apos’			
P	6	8		6		
Q	5	5	hyph-			
R	7	10		10		
S	8	12	thin sp			
T	8	12	.083	12		
U	6	10	thin sp			
V	4	5	.0277	12		
W	5	6	fig			
X	4	5	sp	12		
Y	5	6	em sp			
Z	4	5	.333	12		

TWO-LETTER OR DISPLAY FACES

22. *Auxiliary Magazine, 289 Matrices*

Caps		Figs., Etc.		Sorts	
A	8	1	6	Q	3
B	7	2	6	X	3
C	7	3	6	Z	3
D	7	4	6	$	3
E	9	5	6	&	3
F	8	6	6	.	6
G	7	7	6	,	6
H	7	8	6	;	3
I	8	9	6	:	3
J	7	0	8	quote‘	
K	5	em			2
L	8	sp	10	apos’	
M	7				2
N	9			!	2
O	8			?	2
P	6			(	2
R	8			)	2
S	8			hyph-	
T	8				4
U	5			dsh	4
V	4				
W	7				
Y	6				

23. *Two Auxiliary Magazines, 490 Matrices*

Caps		Lower Case		Figs., Pts., Etc.		Sorts	
A	8	10	1	6	&	3
B	6	8	2	6	:	3
C	6	8	3	6	quote‘	
D	6	8	4	6		4
E	8	10	5	6	apos’	
F	6	8	6	6		4
G	6	8	7	6	!	3
H	6	8	8	6	?	3
I	8	10	9	6	(	3
J	5	8	0	8	)	3
K	5	6	$	6	hyph-	
L	6	8	.	6		4
M	6	8	,	6	dsh	4
N	6	8	;	6		
O	6	10	fig			
P	5	8	sp	8		
Q	4	5	em			
R	6	8	sp	8		
S	6	8				
T	8	10				
U	6	8				
V	4	5				
W	5	6				
X	4	6				
Y	5	7				
Z	4	6				

21. *Job Font, 167 Matrices Cap Font*

Caps		Figs., Pts., Etc.	
A	5	1	4
B	3	2	4
C	4	3	4
D	3	4	4
E	7	5	4
F	3	6	4
G	3	7	4
H	4	8	4
I	5	9	4
J	3	0	4
K	3	$	3
L	4	&	3
M	4	.	4
N	4	,	3
O	5	;	3
P	3	:	2
Q	2	quote‘	
R	5		4
S	5	apos’	
T	5		4
U	3	!	2
V	2	?	2
W	3	(	2
X	2	)	2
Y	2	hyph-	
Z	3		2

21A. *Job Font, 301 Matrices*

Roman with Bold Face or Italic

Caps		Lower Case		Figs., Pts., Etc.			
A	5	7	1	4	fi	2
B	3	4	2	4	fl	2
C	4	5	3	4	ff	2
D	3	5	4	4	ffi	2
E	7	9	5	4	ffl	2
F	3	4	6	4		
G	3	4	7	4		
H	4	6	8	4		
I	5	7	9	4		
J	3	3	0	4		
K	3	3	$	2		
L	4	6	&	2		
M	4	5	.	4		
N	4	6	,	3		
O	5	7	;	3		
P	3	4	:	2		
Q	2	2	quote‘			
R	5	6		4		
S	5	6	apos’			
T	5	6		4		
U	3	5	!	2		
V	2	3	?	2		
W	3	4	(	2		
X	2	2	)	2		
Y	2	3	hyph-			
Z	3	2		2		

Roman with Italic and Small Caps

Caps		Lower Case		Figs., Pts., Etc.			
A	4	7	1	4	fi	2
B	3	4	2	4	fl	2
C	3	4	3	4	ff	2
D	3	5	4	4	ffi	2
E	6	9	5	4	ffl	2
F	3	4	6	4	æ	2
G	3	4	7	4	œ	2
H	4	6	8	4	|	2
I	4	7	9	4	*	2
J	3	3	0	4	en	.
K	3	3	$	2	ldr	2
L	4	5	&	2	x	2
M	4	5	.	3	z	2
N	4	6	,	3		
O	5	7	;	3		
P	3	3	:	2		
Q	2	2	quote‘			
R	4	6		3		
S	4	6	apos’			
T	4	6		3		
U	3	5	!	2		
V	2	3	?	2		
W	3	3	(	2		
X	2	2	)	2		
Y	2	3	hyph-			
Z	2	2		2		

LINING GOTHIC FACES

7. *Three Font Combination (Keyboard Diagram No. 98) 90-Channel Split Magazine, 1469 Matrices*

A—Cap Channels, 485 Matrices

Caps		Pts., Etc.		Sorts	
A	12	.	10	,	6
B	12	,	10	quote'	
C	12	hair		;	5
D	10	line dsh		apos'	
E	12	166	12		5
F	12	em		"	3
G	12	sp	12	"	3
H	10			!	4
I	12	Sorts		?	4
J	12	X	8	(	4
K	8	Z	6	)	4
L	12	1	8	hyph-	
M	12	2	8		6
N	12	3	8	Æ	2
O	12	4	8	Œ	2
P	10	5	8	en	
Q	8	6	8	dsh	5
R	12	7	8	em	
S	12	8	8	dsh	5
T	12	9	8	hair	
U	10	0	8	line dsh	
V	8	$	8	.0415	8
W	10	&	5		
Y	8	?	6		

B—Small Cap Channels, 514 Matrices

Caps		Pts., Etc.		Sort	
A	12	.	10	&	5
B	12	,	10	;	6
C	12	hyph		:	6
D	10		6	quote'	
E	12	hair			5
F	12	line dsh		apos'	
G	12	.166	12		5
H	10	thin		"	3
I	12	sp	12	"	3
J	12	fig		!	4
K	8	sp	12	?	4
L	12	em		(	4
M	12	sp	12	)	4
N	12			Æ	2
O	12	Sorts		Œ	2
P	10	1	8	en	
Q	8	2	8	dsh	8
R	12	3	8	em	
S	12	4	8	dsh	6
T	12	5	8	hair	
U	10	6	8	line dsh	
V	8	7	8	.0415	9
W	10	8	8		
X	8	9	8		
Y	8	0	8		
Z	6	$	8		

C—Lower Case Channels, 470 Matrices

Caps		Pts., Etc.		Sorts	
A	12	.	10	"	3
B	12	,	10	'	4
C	12	hair		'	4
D	10	line dsh		(	4
E	12	.166	10	)	4
F	12			Epsh	
G	12	Sort			6
H	10	1	8	.E	2
I	12	2	8	OE	2
J	12	3	8	en	
K	8	4	8	dsh	4
L	12	5	8	em	
M	12	6	8	dsh	5
N	12	7	8	hair	
O	12	8	8	line dsh	
P	10	9	8	.0415	8
Q	8	0	8		
R	12	8	8		
S	12	&	5		
T	12	.	6		
U	10		6		
V	8	quote'			
W	10		5		
X	8	apos'			
Y	8		5		
Z	6	"	3		

8. *Two Font Combination (Keyboard Diagram No. 138) 90-Channel Split Magazine, 979 Matrices*

A—Right Side, 509 Matrices

Caps		Figs., Pts., Etc.		
A	12	1	8	hair
B	12	2	8	line dsh
C	12	3	8	.166 12
D	10	4	8	thin
E	12	5	8	sp 12
F	12	6	8	fig
G	12	7	8	sp 12
H	10	8	8	em
I	12	9	8	sp 12
J	12	0	8	
K	8	$	8	Sorts
L	12	&	5	X 8
M	12	.	10	Z 6
N	12	,	10	Æ 2
O	12	:	6	Œ 2
P	10	;	6	en
Q	8	quote'		dsh 5
R	12		5	! 4
S	12	apos'		? 4
T	12		5	(4
U	10	hyph-		) 4
V	8		6	en
W	10	hair		dsh 5
Y	8	line dsh		em
		.0415	8	dsh 5

B—Left Side, 470 Matrices

Caps		Figs., Pts., Etc.		Sorts	
A	12	1	8	;	6
B	12	2	8	:	6
C	12	3	8	quote'	
D	10	4	8		5
E	12	5	8	apos'	
F	12	6	8		5
G	12	7	8	"	3
H	10	8	8	"	3
I	12	9	8	!	4
J	12	0	8	?	4
K	8	$	8	(	4
L	12	&	5	)	4
M	12		10	.E	2
N	12	,	10	OE	2
O	12	hyph-		en	
P	10		6	dsh	4
Q	8	hair		em	
R	12	line dsh		dsh	5
S	12	.166	10	hair	
T	12			line dsh	
U	10			.0415	8
V	8				
W	10				
X	8				
Y	8				
Z	6				

6. *Single Font, 509 Matrices 90-Channel Split Magazine*

Caps		Figs., Pts., Etc.		
A	12	1	8	hyph-
B	9	2	8	12
C	9	3	8	Æ 2
D	9	4	8	Œ 2
E	12	5	8	en
F	9	6	8	dsh 8
G	9	7	8	em
H	9	8	8	dsh 8
I	12	9	8	hair
J	9	0	10	line dsh
K	7	$	8	.0415 8
L	11	&	5	hair
M	11	.	12	line dsh
N	12	,	12	.166 12
O	12	:	8	thin
P	8	;	8	sp 12
Q	6	quote'		fig
R	12		6	sp 12
S	12	apos'		em
T	12		6	sp 12
U	10	"	3	
V	8	"	3	
W	9	!	5	
X	6	?	5	
Y	8	(	6	
Z	4	)	6	

COMBINATION FONTS—Two-Letter or Display Faces

59. *90-Channel Split Magazine, 360 Matrices*

Caps		Pts., Etc.		Sorts	
A	12	.	10	1	5
B	10	,	10	2	5
C	10	:	6	3	5
D	10	;	3	4	5
E	12	quote'		5	5
F	10		4	6	5
G	10	apos'		7	5
H	10		4	8	5
I	8	"	3	9	5
J	10	"	3	0	5
K	8	(	4	$	8
L	10	)	3	&	4
M	10	hyph-			
N	12		10		
O	8	dsh	5		
P	8				
Q	8				
R	12				
S	12				
T	12				
U	6				
V	8				
W	6				
X	8				
Y	8				
Z	5				

52. *90-Channel Split Magazine, 390 Matrices*

Caps		Pts., Etc.		Sorts	
A	12	.	10	1	5
B	10	,	10	2	5
C	10	hyph-		3	5
D	10		10	4	5
E	12	thin		5	5
F	10	sp	10	6	5
G	10	fig		7	5
H	10	sp	10	8	5
I	8	em		9	5
J	10	sp	10	0	8
K	8			$	8
L	10			&	4
M	10			.	6
N	12				
O	8			quote'	
P	8				4
Q	6			apos'	
R	12				4
S	12			!	3
T	12				
U	6			(	3
V	6			)	3
W	5			dsh	5
X	8				
Y	8				
Z	5				

53. *90-Channel Split Magazine, 660 Matrices*

Caps		Lower Case		Pts., Etc.		Sorts	
A	10	12			12	1	5
B	8	12		.	12	2	5
C	8	12		,	6	3	5
D	8	12		hyph-		4	5
E	10	12			12	5	5
F	8	12		fi	6	6	5
G	8	12		fl	2	7	5
H	8	10		ff	6	8	5
I	6	12		ffi	2	9	5
J	8	10		ffl	2	0	8
K	6	8		dsh	4	8	8
L	8	12		thin		&	4
M	8	12		sp	12	:	2
N	10	12		fig		quote'	
O	8	12		sp	12		4
P	8	12		em		apos'	
Q	8	8		sp	12		
R	8	12					
S	10	12					
T	10	12				(	3
U	6	12				)	3
V	6	8					
W	8	8					
X	8	8					
Y	8	10					
Z	5	8					

COMBINATION FONTS

Roman with Italic and Small Cap Faces

54. *90-Channel Split Magazine, 770 Matrices*

Lower Case and Caps in Lower Case and Center or Lower Case and Cap Channels (Diagrams No. 6, 22A or 22B)

Caps		Lower Case		Pts., Etc.	
A	12	12	.	12	fig
B	7	12	,	12	sp 12
C	7	12	:	6	em
D	7	12	;	5	sp 12
E	12	12	quote'		en .
F	8	12		4	ldr 4
G	8	12	apos'		
H	7	12		4	
I	8	12	!	3	
J	10	12	?	3	
K	6	10	(	4	
L	10	12	)	4	
M	10	12	hyph-		
N	10	12		12	
O	8	12	fi	6	
P	7	12	fl	3	
Q	6	10	ff	6	
R	10	12	ffi	3	
S	10	12	ffl	3	
T	10	12	æ	3	
U	6	12	œ	3	
V	5	10	em		
W	6	10	dsh	8	
X	5	6	*	4	
Y	7	12	thin		
Z	5	6	sp	12	

Sorts		
x	2	Roman
z	2	w.S.C.
&	2	1
		2
		3
Roman		4
w. Ital.		5
1	5	6
2	5	7
3	5	8
4	5	9
5	5	0
6	5	$
7	5	&
8	5	:
9	5	;
0	5	(
$	4	)
&	3	Z
		fl
		ffi
		ffl
		æ
		œ

Display Faces

24. *90-Channel Split and Auxiliary Magazine, 570 Matrices*

Lower Case in Cap Channels, Caps and Figures in Auxiliary Magazine

Caps		Lower Case		Figs., Etc.		Sorts	
A	8	12	1	6	Q	3	
B	7	10	2	6	X	3	
C	7	10	3	6	Z	3	
D	7	10	4	6	$	3	
E	9	12	5	6	&	3	
F	8	10	6	6	.	12	
G	7	10	7	6	,	12	
H	7	10	8	6	:	4	
I	8	12	9	6	;	3	
J	7	10	0	8	quote'		
K	5	8	em			4	
L	8	12	sp	10	apos'		
M	7	10				4	
N	9	12			!	2	
O	8	12			?	2	
P	6	8			(	2	
Q	-	6			)	2	
R	8	12			hyph-		
S	8	12				6	
T	8	12			dsh	4	
U	5	10			fi	2	
V	4	7			fl	2	
W	7	7			ff	2	
X	-	5			ffi	2	
Y	6	7			ffl	2	
Z	-	6					

Display Faces

55. *90-Channel Split and Auxiliary Magazine, 667 Matrices*

Lower Case and Points in Left Side (Diagram No. 135), Caps and Figures in Auxiliary Magazine

Caps		Lower Case		Figs.,	Pts., Etc.	
A	8	12	1	6	fl	5
B	7	10	2	6	ff	5
C	7	10	3	6	ffi	5
D	7	10	4	6	ffl	5
E	9	12	5	6		8
F	8	10	6	6	dsh	8
G	7	10	7	6	thin	
H	7	10	8	6	sp	12
I	8	12	9	6	fig	
J	7	10	0	8	sp	12
K	5	8	&	3	em	
L	8	10	.	10	sp	12
M	7	10	,	10	em sp	
N	9	12	:	6	(aux)	10
O	8	12	;	5	en	.
P	6	8	quote'		ldr	8
Q	-	6		8		
R	8	12	apos'			
S	8	12		8	Sorts	
T	8	12	!	5	Q	3
U	5	10	?	5	X	3
V	4	7	(	5	Z	3
W	7	7	)	5	$	4
X	-	6	hyph-			
Y	6	7		12		
Z	-	6	fi	5		

56. *90-Channel Split and Auxiliary Magazine, 600 Matrices*

Lower Case and Points in Right Side (Diagram No. 135), Caps and Figures in Auxiliary Magazine

Caps		Lower Case		Figs., Pts., Etc.		Sorts	
A	8	12	1	6	Q	3	
B	7	10	2	6	X	3	
C	7	10	3	6	Z	3	
D	7	10	4	6	$	4	
E	9	12	5	6	&	3	
F	8	10	6	6	fi	2	
G	7	10	7	6	fl	2	
H	7	10	8	6	ff	2	
I	8	12	9	6	ffi	2	
J	7	10	0	8	ffl	2	
K	5	8	.	10			
L	8	10	,	10			
M	7	10	:	6			
N	9	12	;	5			
O	8	12	quote'				
P	6	8		8			
Q	-	6	apos'				
R	8	12		8			
S	8	12	!	5			
T	8	12	?	5			
U	5	10	(	5			
V	4	7	)	5			
W	7	7	hyph-				
X	-	6		12			
Y	6	7	dsh	8			
Z	-	6	em sp	10			

57. *72-Channel Split and Auxiliary Magazine, 550 Matrices*

Lower Case and Points in Left Side (Diagram No. 134), Caps and Figures in Auxiliary Magazine

Caps		Lower Case		Figs.,	Pts., Etc.	
A	8	10	1	6	em	
B	7	8	2	6	sp	10
C	7	8	3	6	em sp	
D	7	8	4	6	333	10
E	9	20	5	6		
F	8	8	6	6	Sorts	
G	7	8	7	6	Q	2
H	7	8	8	6	X	2
I	8	10	9	6	Z	2
J	7	5	0	8	&	2
K	5	5	$	6	:	1
L	8	8	.	8	?	1
M	7	8	,	8	(	1
N	9	10	:	5	)	1
O	8	10	;	5	dsh	2
P	6	8	quote'			
Q	-	5		8		
R	8	10	apos'			
S	8	10		8		
T	8	10	hyph-			
U	5	10		8		
V	4	5	thin	sp		
W	7	6	0277	10		
X	-	5	fig			
Y	6	6	sp	10		
Z	-	5				

58. *72-Channel Split and Auxiliary Magazine, 510 Matrices*

Lower Case and Points in Right Side (Diagram No. 134), Caps and Figures in Auxiliary Magazine

Caps		Lower Case		Figs., Pts., Etc.		Sorts	
A	8	10	1	6	Q	2	
B	7	8	2	6	X	2	
C	7	8	3	6	Z	2	
D	7	8	4	6	&	2	
E	9	10	5	6	!	1	
F	8	8	6	6	?	1	
G	7	8	7	6	(	1	
H	7	8	8	6	)	1	
I	8	10	9	6	dsh	2	
J	7	5	0	8			
K	5	5	$	6			
L	8	8	.	8			
M	7	8	,	8			
N	9	10	:	5			
O	8	10	;	5			
P	6	8	quote'				
Q	-	5		8			
R	8	10	apos'				
S	8	10		8			
T	8	10	hyph-				
U	5	10		8			
V	4	5	em				
W	7	6	sp	10			
X	-	5					
Y	6	6					
Z	-	5					

A SIMPLE, ACCURATE METHOD OF

COPY-FITTING

TRADE LINOTYPE MARK

Most methods of copy-fitting rely on an average number of words to the square inch, but variations in the character of copy and in the set width of different faces combine to make any such method inaccurate and deceptive. The most accurate system is one based on character count. With the help of convenient tables on following pages, this method will be found both easy and rapid.

Number of Manuscript Characters—Typewriters are so designed that each character receives the same space horizontally. Multiply the average number of the characters per line by the number of lines.

Example: *A manuscript has an average of 64 characters to the line, 25 lines to the page, 10 pages: 64 × 25 = 1600 × 10 = 16,000 characters.*

The short lines at the end of paragraphs can be counted as full lines because there will be similar short lines when it is set in type. Exception: If there is a large difference between the width of manuscript and width of type, say the manuscript averages 70 characters to the line and the type 30, this will not average out and some allowance should be made.

To Find Number of Lines of Type—Select your type-face, size and length of line. Find its alphabet length and then refer to the Characters By Picas table on the following pages for the average number of characters to the line. Spaces between words and punctuation points count as characters. Divide this into number of characters in manuscript.

Example: *We will set the manuscript of the previous example in 10 point Garamond with Italic, 18 picas wide. Referring to the tables we see that this will average fifty characters to the line. 16,000 ÷ 50 = 320 lines.*

If Matter Is Leaded—Leading does not affect the number of lines but it does affect the depth in picas. Be sure to use *body size* instead of face size.

Example: *If manuscript is to be set in 10 point 2 point leaded it is on 12 point body.*

Spacing—The tables are all based on close spacing, which is always to be recommended not only for economy of space but for appearance. Caution the operator to fill his lines and to use extra thin spacebands for small sizes.

Length of Line—The ideal length of line is about 40 characters in any size. Lines of less than 30 or more than 50 characters should be avoided.

Example: *The ideal measure for 10 point Garamond Bold would be 16 picas. It should seldom be set narrower than 12 picas nor wider than 20 picas.*

Typing to Fit—If type-face, size and measure are determined in advance, the copy can be sent to the printer typed with the proper number of characters to the line so that the proof will run practically line for line with it.

Example: *Type is to be set in 12 point Bodoni 20 picas wide. Typist should set typewriter for 47 character average line.*

SET IN MEMBERS OF THE LINOTYPE MEMPHIS FAMILY, AND IONIC NO. 5

Lower Case **ALPHABET LENGTHS**

To DETERMINE the character count of the Linotype faces listed below (or any other face), find the alphabet length in points of the size you are interested in. Then refer to the *Characters By Picas* tabulation on following pages, where characters for measures from 1 to 42 are listed according to different alphabet lengths.

For computing faces not listed, you need only know the alphabet length of the point size desired. Then, by consulting the *Characters By Picas* table on the following pages and taking the nearest alphabet length listed (the next longest if the exact length is not listed) you will have the figures for the measure-lengths needed.

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Antique No. 1 w. Italic	...	...	97	...	...	...	122	132	141	...	165	190	...	...	...	...
Antique No. 1	...	...	...	...	...	...	...	...	...	...	...	...	229	305	...	...
Antique No. 1 Italic	...	...	...	...	...	...	...	...	...	...	...	...	229	...	...	...
*Baskerville w. Italic & S. C.	...	...	...	...	95	...	106	116	129	139	149	170	...	...	...	...
Bell Gothic	...	...	75	...	88	...	98	...	...	...	...	...	...	...	...	...
Benedictine w. Italic & S. C.	...	...	84	...	95	...	109	120	135	148	161	184	223	...	...	...
Benedictine	...	...	...	...	...	...	...	...	...	...	...	...	224	296	349	417
Benedictine Italic	...	...	...	...	...	...	...	...	...	...	...	...	223	293	362	...
Benedictine Book w. Italic & S. C.	...	...	84	...	95	...	109	120	135	148	161	184	...	...	...	...
Benedictine Book	...	...	...	...	...	...	...	...	...	...	...	...	224	296	349	417
Benedictine Book Italic	...	...	...	...	...	...	...	...	...	...	...	...	223	293	362	...
Benedictine Book w. Benedictine	...	...	84	...	95	...	109	120	135	148	161	184	...	...	...	...
Benedictine Bold w. Italic	...	...	...	...	...	...	117	...	147	...	177	206	...	...	...	...
Benedictine Bold	...	...	...	...	...	...	...	...	...	...	...	...	246	325	389	468
Benedictine Bold Italic	...	...	...	...	...	...	...	...	...	...	...	...	251	329	404	...
Bodoni w. Italic & S. C.	...	...	82	...	96	...	109	...	132	...	145	163	208	272	...	...
*Bodoni	...	...	...	...	...	...	...	...	...	...	...	...	208	267	317	385
Bodoni Italic	...	...	...	...	...	...	...	...	...	...	...	...	207	267	328	...
Bodoni Condensed	...	...	...	...	...	...	...	...	...	...	...	...	...	233	288	...
Bodoni Bold w. Italic	...	...	92	...	102	...	118	...	140	...	158	175	227	278	...	...
*Bodoni Bold	...	...	...	...	...	...	...	...	...	...	...	...	223	282	318	403
*Bodoni Bold Italic	...	...	...	...	...	...	...	...	...	...	...	...	224	276	353	...
*Bodoni Bold Condensed	...	...	...	...	...	...	...	...	...	...	...	...	178	226	274	321
Bodoni Book w. Italic & S. C.	...	...	81	...	92	...	103	114	122	...	137	152	191	...	...	...
Bodoni Book	...	...	...	...	...	...	...	...	...	...	...	...	187	233	298	...
Bodoni Book Italic	...	...	...	...	...	...	...	...	...	...	...	...	190	245	296	...
Bookman w. Italic & S. C.	...	...	93	...	101	...	110	119	132	144	156	186	...	...	...	...
Caslon w. Italic & S. C.	...	...	...	...	94	...	108	114	121	141	157	181	225	...	...	...
Caslon	...	...	...	...	...	...	...	...	...	...	...	...	...	...	...	411
Caslon Italic	...	...	...	...	...	...	...	...	...	...	...	...	237	309	382	...
Caslon Bold w. Italic	90	...	100	...	...	...	...	...	...	...	...	...	...	...	...	...
Caslon Bold Condensed	...	...	...	...	...	...	...	...	...	...	...	169	203	250	306	390
Caslon No. 2 w. Italic & S. C.	...	...	83	...	...	...	102	...	127	139	151	...	...	...	...	...
Caslon No. 3 w. Italic & S. C.	76	...	89	...	99	...	108	124	139	...	165	193	270	349	...	...
Caslon No. 3	...	...	...	...	...	...	...	...	...	...	...	...	269	347	421	...
Caslon No. 3 Italic	...	...	...	...	...	...	...	...	...	...	...	...	271	350	411	...
Caslon No. 137 w. Italic & S. C.	...	...	...	...	90	...	103	116	129	141	155	...	...	...	...	...
*Caslon Old Face w. Italic & S. C.	...	...	77	...	...	...	93	106	111	122	141	159	...	...	...	...
*Caslon Old Face	...	...	...	...	...	...	...	...	...	...	...	...	185	262	332	428
*Caslon Old Face Italic	...	...	...	...	...	...	...	...	...	...	...	...	175	235	...	...
Century Bold w. Italic	...	...	...	...	...	...	116	...	145	...	168	200	228	305	...	...
Century Bold	...	...	...	...	...	...	...	...	...	...	...	...	222	305	366	423
Century Bold Italic	...	...	...	...	...	...	...	...	...	...	...	...	252	305	381	466
Century Bold Condensed	...	...	...	...	...	...	...	...	...	...	...	...	176	223	...	...
*Century Expanded w. Italic & S. C.	...	...	95	...	107	...	119	128	142	149	162	194	228	...	...	...
Century Expanded	...	...	...	...	...	...	...	...	...	...	...	...	229	300	...	...
*Century Expanded w. Century Bold	...	...	95	...	110	...	119	133	142	152	164	194	227	...	...	...
FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36

ALPHABET LENGTHS, *continued*

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Century Exp. w. Century Bold Italic	...	...	...	...	...	...	...	...	147	...	170	202	...	...	...	...
Century Exp. w. Cheltenham Bold	...	...	99	...	...	...	121	...	150	...	164	197	...	...	...	...
Cheltenham w. Italic & S. C.	...	...	...	...	...	...	95	107	115	126	135	159	197	246	...	...
*Cheltenham	...	...	...	...	...	...	...	...	...	...	...	...	...	240	288	345
*Cheltenham Italic	...	...	...	...	...	...	...	...	...	...	...	...	...	249	300	...
Cheltenham Bold w. Italic	...	...	100	...	...	...	120	...	150	151	164	197	231	299	...	...
Cheltenham Bold	...	...	...	...	...	...	...	...	...	...	...	...	229	297	316	430
Cheltenham Bold No. 2	...	...	...	...	...	...	...	...	...	...	...	...	...	...	357	...
Cheltenham Bold Italic	...	...	...	...	...	...	...	...	...	...	...	...	244	299	378	...
Cheltenham Bold Cond. w. Italic	...	...	77	...	...	...	95	...	177	...	133	156	195	236	...	...
Cheltenham Bold Condensed	...	...	...	...	...	...	...	...	...	...	...	...	189	235	285	348
Cheltenham Bold Condensed Italic	...	...	...	...	...	...	...	...	...	...	...	...	195	253	302	...
Cheltenham Bold Extra Condensed	...	...	...	...	...	...	...	...	...	...	...	...	154	192	226	232
Cheltenham Bold Extra Cond. Italic	...	...	...	...	...	...	...	...	...	...	...	...	...	229	...	...
Cheltenham Condensed	...	...	...	...	...	...	...	...	...	...	...	...	172	219	264	...
Chelt. Cond. w. Chelt Bold Cond.	...	...	...	...	...	...	95	...	117	...	133	156	...	...	...	...
Cheltenham Extra Cond. Italic	...	...	...	...	...	...	...	...	...	...	...	...	173	227	283	...
Cheltenham Medium Condensed	...	...	...	...	...	...	...	...	...	...	...	...	176	229	272	...
Cheltenham Wide w. Chelt. Bold	...	...	101	...	...	...	115	...	135	...	153	189	...	...	...	
Cloister w. Italic & S. C.	...	...	80	...	...	...	96	...	110	116	124	139	178	...	...	...
Cloister	...	...	...	...	...	...	...	...	...	...	...	...	177	233	281	335
Cloister Italic	...	...	...	...	...	...	...	...	...	...	...	...	165	218	257	...
Cloister Bold w. Italic	...	...	90	...	...	...	109	...	126	...	138	157	201	256	...	...
Cloister Bold	...	...	...	...	...	...	...	...	...	...	...	...	198	255	313	379
Cloister Bold Italic	...	...	...	...	...	...	...	...	...	...	...	...	190	243	301	349
Cloister Wide w. Bold	...	...	90	...	...	...	109	...	126	...	138	157	...	...	...	...
DeVinne w. Italic & S. C.	...	...	93	...	...	...	109	117	131	149	163	189	...	...	...	...
DeVinne w. Antique No. 3	...	...	98	...	...	...	115	120	136	150	165	192	...	...	...	...
Electra w. Italic & S. C.	...	...	...	...	93	...	104	117	125	135	142	160	...	...	...	...
Elzevir No. 3 w. Italic & S. C.	...	...	86	...	...	...	111	120	128	140	153	176	...	...	...	...
Elzevir No. 3	...	...	...	...	...	...	...	...	...	...	...	...	222	296	...	..
*Erbar Bold Condensed	...	...	...	...	...	...	...	...	...	...	...	...	162	202	...	...
*Erbar Light Condensed	...	...	...	...	...	...	...	...	...	...	...	...	153	189	...	...
Erbar Light Cond. w. Erbar B. Cond	...	...	...	...	...	...	82	...	96	...	104	123	162	200	...	...
*Erbar Medium Condensed	...	...	...	...	...	...	...	...	...	...	...	...	156	192	...	...
Erbar Med. Cond. w. Erbar Lt. Cond.	...	...	...	...	...	...	...	...	...	...	...	...	154	191	...	...
Estienne w. Italic & S. C.	...	...	...	...	...	...	99	...	113	...	126	143	...	...	...	...
*Estienne	...	...	...	...	...	...	...	...	...	...	...	...	168	...	...	...
*Excelsior w. Bold Face No. 2	95	100	107	...	...	123	...	133	142	151	158	171	...	...	...	...
No. 1 Excelsior w. B. F. No. 2	...	...	...	...	118	...	126	...	...	...	...	...	...	...	...	...
No. 2 Excelsior w. B. F. No. 2	...	...	...	...	115	...	123	...	...	...	...	...	...	...	...	..
Excelsior w. Italic & S. C.	...	100	107	...	...	123	...	133	142	151	...	171	...	...	...	...
No. 1 Excelsior w. Italic & S. C.	...	...	...	...	118	...	126	...	...	...	...	...	...	...	...	...
No. 2 Excelsior w. Italic & S. C.	...	...	...	...	115	...	123	...	...	...	...	...	...	...	...	...
Excelsior w. Gothic No. 3	95	100	103	...	...	...	...	...	...	...	...	...	...	...	...	..
No. 1 Excelsior w. Gothic No. 3	...	...	...	...	118	...	...	...	...	...	...	...	...	...	...	...
No. 2 Excelsior w. Gothic No. 3	...	...	...	...	115	...	123	...	...	...	...	...	...	...	...	...
Excelsior w. Memphis Bold	...	...	107	...	118	123	126	133	143	...	158	171	...	...	...	...
Franklin Gothic	...	...	...	...	...	...	...	...	...	...	...	...	277	340	...	...
Garamond w. Italic & S. C.	...	...	80	...	...	...	97	109	121	135	149	166	...	...	...	...
Garamond	...	...	...	...	...	...	...	...	...	...	...	...	194	284	322	424
Garamond Italic	...	...	...	...	...	...	...	...	...	...	...	...	195	282	320	...
Garamond Bold w. Italic	...	...	89	...	...	...	108	...	135	...	169	187	220	311	...	...
FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36

ALPHABET LENGTHS, *continued*

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
Garamond Bold													219	313	355	470
Garamond Bold Italic													219	312	358	...
Garamond No. 3 w. Italic & S. C.	...	...	87	...	95	...	103	111	118	125	133	150	198	...	...	...
Garamond Bold No. 3 w. Italic	...	...	94	...	104	...	113	123	130	140	148	167	216	279	...	...
Garamond Bold No. 3													214	278	341	...
Garamond Bold No. 3 Italic													212	...	...	...
Gothic No. 13												161	180	224	235	316
Gothic No. 13 w. Chelt. Bold Cond.							102		117		139	161	189	233	...	...
Gothic No. 13 w. DeVinne Cond.							102		115		140	162	...	...	...	...
Gothic No. 14													124	...	...	...
Gothic No. 16									163		180	216	234	303	373	424
Gothic No. 16 w. Cheltenham Bold							133		161		174	209	231	300	...	...
Gothic No. 16 w. Title No. 4							136		163		180	216	...	...	...	...
Gothic No. 18											127	157	175	216	...	...
Gothic No. 38									152		175	222	262	323	...	...
Gothic Condensed No. 1							99		122	135	149	166	169	...	...	...
Gothic Condensed No. 2			73				77		87		96	118	140	169	208	228
Gothic Condensed No. 3																205
Granjon w. Italic & S. C.			81				98	108	117	126	137	153	...	...	...	...
*Granjon													180	262	...	...
Granjon Italic													177	...	...	...
Granjon w. Bold			81				98		117	126	137	153	...	...	...	...
*Ionic No. 5 w. Bold Face No. 2	84	94	104	110	114	121	127	139	146	...	163	...	...	...	...	...
*Ionic No. 5 w. Italic & S. C.	84	94	104	110	114	121	127	139	146	...	163	..	...	...	...	...
Ionic No. 5 w. Gothic No. 16	...	94	...	...	...	...	...	...	...	...	...	...	...	...	...	...
Janson w. Italic & S. C.							111		131	139	148	165	...	...	...	...
Memphis Bold w. Italic			97				105	121	135		167	197	231	...	...	...
Memphis Bold													230	318	382	473
Memphis Bold Cond.													180	...	280	325
Memphis Bold Cond. w. Med. Cond.													180	236	...	...
Memphis Extra Bold w. Italic							141		165		201	230	269	...	...	...
Memphis Extra Bold													264	368	415	...
Memphis Extra Bold Cond.													...	...	281	325
Memphis Ex. Bd. Cd. w. Med. Cd.													180	236	...	...
Memphis Light w. Italic & S. C.			97				104		134		166	195	...	...	...	...
Memphis Light													226	308	360	453
Memphis Light w. Bold			97				104	120	133		166	195	232	316	...	...
Memphis Medium w. Italic			97				105	121	135		167	197	231	...	...	...
Memphis Medium													230	320	380	473
Memphis Medium Italic													231	...	...	...
Memphis Medium w. Bold			97				104		134		167	197	230	318	...	...
Memphis Medium Cond.															277	324
Metroblack No. 2 w. Italic			95				110		137		164	191	236	311	...	...
Metroblack No. 2									136				236	316	395	471
Metroblack No. 2 w. Metrolite No. 2			95				108		136		163	190	236	302	...	...
Metrolite No. 2 w. Italic			94				108		135		160	187	232	303	...	...
Metrolite No. 2													233	316	390	466
Metrolite No. 2 w. Metroblack No. 2			94				108		137		163	190	236	...	...	...
Metromedium No. 2 w. Italic			86				97		122		146	169	209	375	...	...
Metromedium No. 2													215	278	349	416
Metromedium No. 2 Italic													209	275	...	...
Metromed. No. 2 w. Metrothin No. 2			86				96		120		145	168	215	272	...	...
Metrothin No. 2													215	270	339	405
*Narciss									141		170	184	211	305	353	417

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36

ALPHABET LENGTHS, *continued*

FACE	5	5½	6	6½	7	7½	8	9	10	11	12	14	18	24	30	36
No. 1, w. Italic & S. C.		89	101		107		116	127	134	144	162					
No. 16, w. Italic & S. C.			105		117		128	139	149		175	204				
No. 21, w. Italic & S. C.			90		106		110	116	130	142	155					
Old Style No. 1 w. Italic & S. C.	83		91		101		109	118	127	135	150	178				
Old Style No. 1													195			
Old Style No. 1 w. Antique No. 1			92		101		116	126	137	146	161	185				
Old Style No. 1 w. Cheltenham Bold	83		93				114		137		156	190				
Old Style No. 1 w. Title No. 1			96				112		132		154					
Old Style No. 1 w. Title No. 2			95				116		133		156	185				
Old Style No. 3 w. Italic & S. C.			90				102		120		143					
*Old Style No. 7 w. Italic & S. C.			85		95		104	112	122	135	146	171				
Old Style No. 7													220	298		
Opticon w. Bold Face No. 2		102	109		119	125	130	134	144	153	160					
Opticon w. Italic & S. C.			109		120	125	130		144	153						
Original Old Style w. Italic & S. C.			89				110		124		144	172				
Pabst Extra Bold w. Italic									170		203	234	301			
Pabst Extra Bold													296	393		
*Pabst Extra Bold Condensed													220	287	329	392
Pabst Extra Bold Cond. w. Italic									144		172	201	224	293		
Paragon w. Paragon Bold		101	108		120	124	129	136	145							
Paragon w. Italic & S. C.			108		120	124	129	136	145							
Poster Bodoni w. Italic							146		171		202	235	304	410		
Poster Bodoni													300	409	502	612
Poster Bodoni Italic													301			
*Scotch w. Italic & S. C.			97				110		125	134	155	186				
Scotch													235	307	376	
Scotch Italic													236			
Scotch No. 2 w. Italic & S. C.							103	116	131	140	154					
Textype w. Bold Face No. 2			102		110		115	125	136		153	167				
Textype w. Italic & S. C.			102		110		115	125	136		153	167	216			
Vulcan Bold w. Italic									164		181	210				
*Vulcan Bold													272	361		
Vulcan Bold Italic													272	361		

ADDITIONAL POINT SIZES

*(For faces indicated with * on preceding listings)*

FACE	POINT SIZE	ALPHABET LENGTH
Baskerville	16	200
Bodoni	16	182
Bodoni	21	236
Bodoni Bold	21	251
Bodoni Bold	27	293
Bodoni Bold Italic	21	251
Bodoni Bd. Cd. w. Bodoni Bd. It.	24-18	229
Caslon O. F. w. Italic & S. C.	11½	133
Caslon Old Face	21	229
Caslon Old Face Italic	21	213
Century Expanded w. Italic	4	78
Century Exp. w. Gothic No. 16	4	78
Cheltenham	20	195
Cheltenham Italic	20	195
Erbar Bold Condensed	28	233
Erbar Bold Condensed	34	283
Erbar Light Condensed	28	209
Erbar Light Condensed	34	251
Erbar Medium Condensed	28	212
Erbar Medium Condensed	34	257
Estienne	16	157
Excelsior with Bold Face No. 2	7¾	125
Granjon	21	196
Ionic No. 5 w. Bold Face No. 2	6¾	107
Ionic No. 5 w. Italic & S. C.	6¾	107
Narciss	21	262
No. 6 with Gothic No. 16	4¾	76
Old Style No. 7 w. Italic & S. C.	10½	129
Pabst Ex. Bd. Cd. w. Gothic No. 16	18-14	224
Scotch No. 2 w. Italic & S. C.	11½	142
Vulcan Bold	21	313

CHARACTERS BY PICAS

THE TABULATION below and opposite lists characters by picas up to 42-pica measure, for the various alphabet lengths. In those instances where the precise alphabet length is not given, use the nearest listed figure—always selecting the next longest length; i. e., for 109 use 110, for 234 use 241, for 288 use 295, etc. The slight differences between listed lengths will not disturb the accuracy of your computation for all practical purposes.

Setting Run-Arounds: Type to be set around cuts or in irregular shapes can be accurately charted by the character-count method of copy-fitting. All that is necessary to determine is the number of lines in each of the different measures, and then compute the total number of characters in those lines. Comparison of this total with the total character-content of the copy tells the need of more or less copy.

If typewritten copy is to be computed, figure Elite characters as 12 to the inch and Pica characters as 10 to the inch. Multiply the number of characters in each line by the number of lines for the character total.

How many characters are there in measures less than ten picas wide, in the various faces? Two easy methods of determination: 1, Multiply the number of characters in one em by the measure-length you wish; 2, Take the figure remaining after subtracting a lower measure from a higher—for 8 picas wide, subtract 10 from 18; for six picas wide, subtract 10 from 16, etc.

Alphabet Length	*1*	*10*	*12*	*14*	*16*	*18*	*20*	*22*	*24*	*26*	*28*	*30*	*32*	*34*	*36*	*38*	*40*	*42*
73	4.35	44	52	61	70	78	87	96	104	113	122	131	139	148	157	165	174	183
75	4.25	43	51	60	68	77	85	94	102	111	119	128	136	145	153	162	170	179
76	4.20	42	50	59	67	76	84	92	101	109	118	126	134	143	151	160	168	176
77	4.15	42	50	58	66	75	83	91	100	108	116	125	133	141	149	158	166	174
79	4.05	41	49	57	65	73	81	89	97	105	113	122	130	138	146	154	162	170
80	4.	40	48	56	64	72	80	88	96	104	112	120	128	136	144	152	160	168
81	3.95	40	47	55	63	71	79	87	95	103	111	119	126	134	142	150	158	166
82	3.9	39	47	55	62	70	78	86	94	101	109	117	125	133	140	148	156	164
83	3.85	39	46	54	62	69	77	85	92	100	108	116	123	131	139	146	154	162
84	3.8	38	46	53	61	68	76	84	91	99	106	114	122	129	137	144	152	160
86	3.75	38	45	53	60	68	75	83	90	98	105	113	120	128	135	143	150	158
87	3.7	37	44	52	59	67	74	81	89	96	104	112	118	126	133	141	148	155
88	3.65	37	44	51	58	66	73	80	88	95	102	110	117	124	131	139	146	153
90	3.6	36	43	50	58	65	72	79	86	94	101	108	115	122	130	137	144	151
91	3.55	36	43	50	57	64	71	78	85	92	99	107	114	121	128	135	142	149
93	3.5	35	42	49	56	63	70	77	84	91	98	105	112	119	126	133	140	147
94	3.45	35	41	48	55	62	69	76	83	90	97	104	110	117	124	131	138	145
96	3.4	34	41	48	54	61	68	75	82	88	95	102	109	116	122	129	136	143
98	3.35	34	40	47	54	60	67	74	80	87	94	101	107	114	121	127	134	141
100	3.3	33	40	46	53	59	66	73	79	86	92	99	106	112	119	125	132	139
102	3.25	33	39	46	52	59	65	72	78	85	91	98	104	111	117	124	130	137
104	3.2	32	38	45	51	58	64	70	77	83	90	96	102	109	115	122	128	134
106	3.15	32	38	44	50	57	63	69	76	82	88	95	101	107	113	120	126	132
108	3.1	31	37	43	50	56	62	68	74	81	87	93	99	105	112	118	124	130
110	3.05	31	37	43	49	55	61	67	73	79	85	92	98	104	110	116	122	128
112	3.	30	36	42	48	54	60	66	72	78	84	90	96	102	108	114	120	126
114	2.95	30	35	41	47	53	59	65	71	77	83	89	94	100	106	112	118	124
116	2.9	29	35	41	46	52	58	64	70	75	81	87	93	99	104	110	116	122
118	2.85	29	34	40	46	51	57	63	68	74	80	86	91	97	103	108	114	120
120	2.8	28	34	39	45	50	56	62	67	73	78	84	90	95	101	106	112	118
Alphabet Length	*1*	*10*	*12*	*14*	*16*	*18*	*20*	*22*	*24*	*26*	*28*	*30*	*32*	*34*	*36*	*38*	*40*	*42*

CHARACTERS BY PICAS, *continued*

Alphabet Length	*1*	*10*	*12*	*14*	*16*	*18*	*20*	*22*	*24*	*26*	*28*	*30*	*32*	*34*	*36*	*38*	*40*	*42*
122	2.75	28	33	39	44	50	55	61	66	72	77	83	88	94	99	105	110	116
124	2.7	27	32	38	43	49	54	59	65	70	76	81	86	92	97	103	108	113
127	2.65	27	32	37	42	48	53	58	64	69	74	80	85	90	95	101	106	111
129	2.6	26	31	36	42	47	52	57	62	68	73	78	83	88	94	99	104	109
132	2.55	26	31	36	41	46	51	56	61	66	71	77	82	87	92	97	102	107
135	2.5	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105
138	2.45	25	29	34	39	44	49	54	59	64	69	74	78	83	88	93	98	103
142	2.4	24	29	34	38	43	48	53	58	62	67	72	77	82	86	91	96	101
146	2.35	24	28	33	38	42	47	52	56	61	66	71	75	80	85	89	94	99
150	2.3	23	28	32	37	41	46	51	55	60	64	69	74	78	83	87	92	97
154	2.25	23	27	32	36	41	45	50	54	59	63	68	72	77	81	86	90	95
158	2.2	22	26	31	35	40	44	48	53	57	62	66	70	75	79	84	88	92
162	2.15	22	26	30	34	39	43	47	52	56	60	65	69	73	77	82	86	90
166	2.1	21	25	29	34	38	42	46	50	55	59	63	67	71	76	80	84	88
170	2.05	21	25	29	33	37	41	45	49	53	57	62	66	70	74	78	82	86
175	2.	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84
180	1.95	20	23	27	31	35	39	43	47	51	55	59	62	66	70	74	78	82
185	1.9	19	23	27	30	34	38	42	46	49	53	57	61	65	68	72	76	80
190	1.85	19	22	26	30	33	37	41	44	48	52	56	59	63	67	70	74	78
195	1.8	18	22	25	29	32	36	40	43	47	50	54	58	61	65	68	72	76
200	1.75	18	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74
206	1.7	17	20	24	27	31	34	37	41	44	48	51	54	58	61	65	68	71
212	1.65	17	20	23	26	30	33	36	40	43	46	50	53	56	59	63	66	69
218	1.6	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67
225	1.55	16	19	22	25	28	31	34	37	40	43	47	50	53	56	59	62	65
233	1.5	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63
241	1.45	15	17	20	23	26	29	32	35	38	41	44	46	49	52	55	58	61
250	1.4	14	17	20	22	25	28	31	34	36	39	42	45	48	50	53	56	59
260	1.35	14	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57
270	1.3	13	16	18	21	23	26	29	31	34	36	39	42	44	47	49	52	55
280	1.25	13	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53
295	1.2	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50
310	1.15	12	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48
325	1.1	11	13	15	18	20	22	24	26	29	31	33	35	37	40	42	44	46
340	1.05	11	13	15	17	19	21	23	25	27	29	32	34	36	38	40	42	44
360	1.	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
380	.95	10	11	13	15	17	19	21	23	25	27	29	30	32	34	36	38	40
400	.9	9	11	13	14	16	18	20	22	23	25	27	29	31	32	34	36	38
425	.85	9	10	12	14	15	17	19	20	22	24	26	27	29	31	32	34	36
450	.8	8	10	11	13	14	16	18	19	21	22	24	26	27	29	30	32	34
475	.75	8	9	11	12	14	15	17	18	20	21	23	24	26	27	29	30	32
500	.7	7	8	10	11	13	14	15	17	18	20	21	22	24	25	27	28	29
Alphabet Length	*1*	*10*	*12*	*14*	*16*	*18*	*20*	*22*	*24*	*26*	*28*	*30*	*32*	*34*	*36*	*38*	*40*	*42*

how many lines?

Anyone who has used "copy-fitting systems" based on word count knows by experience that such methods are inaccurate and misleading. The only sure method is one based on character count. The character count of a typewritten manuscript is easily determined and with the help of the Linotype copy-fitting tables, it is equally simple to determine the space that will be occupied in type.

. . . this copy, set in 10 point Bodoni Book, to a 12 pica width, will make 12 lines of type . . .

CHARACTERS BY PICAS. continued

Alphabet Length	1	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
122	2.75	28	33	39	44	50	55	61	67	72	77	83	88	94	99	105	110	116
124	2.7	27	32	38	43	49	54	59	65	70	76	81	86	92	97	103	108	113
127	2.65	27	32	37	42	48	53	58	64	69	74	80	85	90	95	101	106	111
129	2.6	26	31	36	42	47	52	57	62	68	73	78	83	88	94	99	104	109
132	2.55	26	31	36	41	46	51	56	61	66	71	77	82	87	92	97	102	107
135	2.5	25	30	35	40	45	50	55	60	65	70	75	80	85	90	95	100	105
138	2.45	25	29	34	39	44	49	54	59	64	69	74	78	83	88	93	98	103
142	2.4	24	29	34	38	43	48	53	58	62	67	72	77	82	86	91	96	101
146	2.35	24	28	33	38	42	47	52	56	61	66	71	75	80	85	89	94	99
150	2.3	23	28	32	37	41	46	51	55	60	64	69	74	78	83	87	92	97
154	2.25	23	27	32	36	41	45	50	54	59	63	68	73	77	81	86	90	95
158	2.2	22	26	31	35	40	44	48	53	57	62	66	70	75	79	84	88	92
163	2.15	23	26	30	34	39	43	47	52	56	60	65	69	73	77	82	86	90
168	2.1	21	25	29	34	38	42	46	50	55	59	63	67	71	76	80	84	88
170	2.05	21	25	29	33	37	41	45	49	53	57	62	66	70	74	78	82	86
176	2	20	24	28	32	36	40	44	48	52	56	60	64	68	72	76	80	84
180	1.95	20	23	27	31	35	39	43	47	51	55	59	63	66	70	74	78	82
185	1.9	19	23	27	30	34	38	42	46	49	53	57	61	65	68	72	76	80
190	1.85	19	22	26	30	33	37	41	44	48	52	56	59	63	67	70	74	78
195	1.8	18	22	25	29	32	36	40	43	47	50	54	58	61	65	68	72	76
200	1.75	18	21	25	28	32	35	39	42	46	49	53	56	60	63	67	70	74
206	1.7	17	20	24	27	31	34	37	41	44	48	51	54	58	61	65	68	71
213	1.65	17	20	23	26	30	33	36	40	43	46	50	53	56	59	63	66	69
218	1.6	16	19	22	26	29	32	35	38	42	45	48	51	54	58	61	64	67
225	1.55	16	19	22	25	28	31	34	37	40	43	46	50	53	56	59	62	65
233	1.5	15	18	21	24	27	30	33	36	39	42	45	48	51	54	57	60	63
241	1.45	15	17	20	23	26	29	32	35	38	41	44	47	50	53	56	59	61
250	1.4	14	17	20	22	25	28	31	34	36	39	42	45	48	50	53	56	59
259	1.35	14	16	19	22	24	27	30	32	35	38	41	43	46	49	51	54	57
270	1.3	13	16	18	21	23	26	29	31	34	36	39	42	44	47	49	52	55
280	1.25	13	15	18	20	23	25	28	30	33	35	38	40	43	45	48	50	53
295	1.2	12	14	17	19	22	24	26	29	31	34	36	38	41	43	46	48	50
310	1.15	12	14	16	18	21	23	25	28	30	32	35	37	39	41	44	46	48
325	1.1	11	13	15	18	20	22	24	26	29	31	33	35	37	40	42	44	46
340	1.05	11	13	15	17	19	21	23	25	27	29	32	34	36	38	40	42	44
360	1	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42
380	.95	10	11	13	15	17	19	21	23	25	27	29	30	32	34	36	38	40
400	.9	9	11	13	14	16	18	20	22	23	25	27	29	31	33	34	36	38
425	.85	9	10	12	14	15	17	19	20	22	24	25	27	29	31	33	34	36
450	.8	8	10	11	13	14	16	18	19	21	22	24	26	27	29	30	32	34
475	.75	8	9	11	12	14	16	17	18	20	21	23	24	26	27	28	30	32
500	.7	7	8	10	11	13	14	15	17	18	20	21	22	24	25	27	28	29
Alphabet Length	1	10	12	14	16	18	20	22	24	26	28	30	32	34	36	38	40	42

The above typewritten copy contains 8 lines, averaging 49 characters to the line. Multiplication: $8 \times 49 = 392$ characters. The Linotype table of alphabet lengths shows at a glance that the 10 point Bodoni Book lower case alphabet is 122 points long. The "Characters by Picas" tabulation indicates that a twelve-pica measure will average 33 characters to the line. Then $392 \div 33 = 12$ lines. If matter is to be leaded, figure the additional depth taken by leads to determine the actual area occupied by the typeface.

MERGENTHALER LINOTYPE COMPANY, BROOKLYN, N. Y.
New York City, Chicago, San Francisco, New Orleans. Canadian Linotype, Limited, Toronto. Representatives in the Principal Cities of the World.

ALPHABETICAL INDEX

Linotype Faces are listed below, together with locations. Following is the Index of Decorative Material, and Triangle Number Index.

A

Accents and Special Characters 887–892b
Accents, Piece 892a
Addenda 1163–1176
Antique Condensed 1076
Antique Extra Condensed 1076
Antique No. 1 1–8
Arrow Characters 888a, 1142–1143
Astronomical Characters 888b

B

Ballot and Election Characters 890, 1118
Baskerville 9–18, 1164
Benedictine Family 19–42
  Benedictine 28–35
  Benedictine Bold 37–42
  Benedictine Book 20–27
  Benedictine Book with Benedictine 36
Bodoni Family 43–102
  Bodoni 55–70, 1176
  Bodoni Bold 72–91, 1173, 1175
  Bodoni Book 44–54
  Poster Bodoni 85, 91–101, 1176
Bookman 103–112b
Border Decoration 1087–1112
Braces 888a, 1115, 1138
Brackets 888a, 1116

C

Caslon Family 113–190b
  Caslon 153–162
  Caslon Bold 169–173
  Caslon Bold Condensed 185–188
  Caslon Bold Extra Condensed 189–190b
  Caslon No. 2 163–168
  Caslon No. 3 171, 174–184
  Caslon No. 4 1078
  Caslon No. 137 113–120
  Caslon Old Face 121–152, 1176
Caption 1076
Century Family 191–218b
  Century Bold 209–218b
  Century Bold Condensed 209, 218a
  Century Bold Extra Condensed 218a
  Century Expanded 192–208, 1164
  Century Expanded with Bold 202–205
  Century Expanded with Cheltenham Bold 206–208
  Century Expanded with Gothic No. 16 193, 494
Checker Characters 889, 1114
Cheltenham Family 219–262d
  Cheltenham 221–228
  Cheltenham Adv. Figures 262b–262c
  Cheltenham Bold 237a–246
  Cheltenham Bold Condensed 247–257
  Cheltenham Bold Extra Cond. 258–262a
  Cheltenham Condensed 232–233
  Cheltenham Extra Condensed 234–235
  Cheltenham Medium Condensed 236–237
  Cheltenham Special Figures 262d
  Cheltenham Wide with Bold 230–231
Chemical Characters 889
Christmas Decoration 1105–09, 1135–36
Classic Italic 1075
Classic with Century Bold 1074–1075
Classic with Italic 1073a–1073b
Clearface Bold 1077
Clearface Bold Italic 1077
Clearface Bold with Italic 1077
Cloister Family 263–300
  Cloister 266–280
  Cloister Bold 282–296, 1176
  Cloister Wide with Cloister Bold 297–300
Commercial Characters 889
Condensed Outline 1065
Condensed Title Gothic 1175
Condensed Title No. 1 1078
Contents vii
Copy Fitting 1193–1200

D

Decorative Material 1081–1143
De Vinne 301–308
  De Vinne with Combinations 308
  De Vinne Condensed 1078
  De Vinne Extra Condensed 1078
  De Vinne Outline 1064
Dots, Round and Square 1115
Duplex Display 1145–1162

E

Easter Decoration 1111–1112
Ecclesiastical Characters 889
Election and Ballot Characters 890, 1118
Electra 309–316, 1165
Elzevir No. 2 1079
Elzevir No. 3 317–324
Emblems 889a, 1110, 1111, 1114
Erbar Family 324a–338, 1167
  Erbar Bold Condensed 334–338
  Erbar Light Condensed 329–333
  Erbar Light Condensed with Erbar Bold Condensed 325–334
  Erbar Medium Condensed 324b–324f
Estienne 339–346
Excelsior 347–372b, 1167
  Excelsior with Bold Face No. 2 361–367
  Excelsior with Gothic No. 3 368–370
  Excelsior with Memphis Bold 370a–372a

F

Fac-Simile Signature Matrix Slides 1141
Figures 905–956
Fists 890, 1116
Font Schemes xxiii, 1189–1192
Food Store Typography 1001–1006
Fractions 957–1000
Fraternal and Society Emblems 889a, 1110, 1111, 1114

G

Garamond 373–444
  Garamond Family [illegible]
  Garamond Bold [illegible]
  Garamond No. 3 374–383
  Garamond Bold No. 3 384–402, 1173
General Information [illegible]
German 831–838
  German No. 3 with Bold Face No. 2 833–837
  German No. 4 with Bold Face No. 4 838
Gothic Family 473–514
  Franklin Gothic 474–483
  Gothic Advertising Figures 512–514
  Gothic Condensed No. 1 504
  Gothic Condensed No. 1 with Combinations 504
  Gothic Condensed No. 2 505–508
  Gothic Condensed No. 3 509
  Gothic Condensed No. 4 508
  Gothic Condensed Outline 1065
  Gothic No. 13 484–493
  Gothic No. 13 with Cheltenham Bold Condensed 484
  Gothic No. 13 with De Vinne Condensed 485
  Gothic No. 14 510
  Gothic No. 16 494–501
  Gothic No. 16 with Cheltenham Bold 495
  Gothic No. 16 with Title No. 4 496
  Gothic No. 18 511
  Gothic No. 38 502–503
  No. 6 with Gothic No. 16 494
  Vertical Gothic 896
Granjon 445–472
Greek 819–830
  Greek Bold Face No. 1 827
  Greek Display Faces 828–829
  Greek Elzevir 827
  Greek Keyboard Diagrams 830
  Greek Metrolite 824
  Greek No. 1 825
  Greek No. 2 826
  Greek No. 3 825
  Porson Greek 821–823

H

Hallowe'en Characters 1113
Hebrew 855–874
  Hebrew 861–864
  Hebrew Condensed 870–873
  Hebrew Display Figures 865
  Hebrew Extra Condensed 874
  Hebrew with Hebrew Light 869
  Hebrew with Italic 868
  Hebrew with Italic No. 3 868–869
  Hebrew Light with Bold 860
  Hebrew No. 2 861
  Hebrew No. 2 with Bold 860
  Hebrew No. 2 (Special) 859

Hebrew No. 3 866–867
Hebrew No. 3 Italic 866–867
Hebrew No. 3 with Italic 865

I

Indexes . . . . . xxv–xxxix or 1201–1215
Inferior Characters . 892b
Ionic No. 5 523–540
Ionic No. 5 with Bold Face No. 2 535–540
Ionic No. 5 with Gothic No. 16 . . . 535
Ionic No. 5 with Italic 526–534
Ionic Condensed 1080
Ionic Extra Condensed 1080

J

Janson . 541–548
Jenson Condensed 1078

K

Keyboard Diagrams 1177–1188

L

Latin Compressed 1080a
Latin Condensed 1080a
Latin Extra Condensed 1080a
Leaders 901–904
Jobbing Leaders 903
Leader Aligning Dashes 904
Newspaper Radial Leaders 904
Universal Dot Leaders 902
Universal Hyphen Leaders . 902
Legibility Group Faces 1011–1062
Lining and Jobbing Faces 549–572
Bold Face No. 9 with Gothic No. 31 562–563
Gothic No. 25 with Gothic Condensed No. 2 . . 566
Gothic No. 25 with Gothic No. 26 566–567
Gothic No. 29 with Gothic No. 30 556–557
Gothic No. 31 with Gothic No. 32 558–559
Gothic No. 31 with Gothic No. 33 560–561
Gothic No. 32 with Gothic No. 33 564–565
Greeting Card and Social Printing Faces . 568–572
Card Italic 570
Caslon Text 571
Lino Text 569
Lining Card Gothic Medium with Bold 555
Lining Memphis Light with Memphis Bold 551
Lining Metromedium with Metrothin 551

M

Mathematical Characters 889a, 889b
Matrices, Protection of New xxiv
Matrix Bridges xiv
Matrix Slides 1119–1143
Matrix Tooth Combinations . . xvi
Matrix Slide Braces 1138
Medical Characters 891
Memphis Family 573–624b, 1168–72, 1174
Memphis Bold 592–603
Memphis Bold with Memphis Light . 618
Memphis Bold with Memphis Medium 624a
Memphis Extra Bold 604–611
Memphis Light with Memphis Bold 612–617
Memphis Medium with Memphis Bold 620–624
Metro Family 625–668d
Metroblack No. 2 636–637b
Metroblack No. 2 with Italic 638–641c
Metroblack No. 2 with Metrolite No. 2 628–635
Metrolite No. 2 . . 647a–647d
Metrolite No. 2 with Italic 648–651c
Metrolite No. 2 with Metroblack No. 2 642–647
Metrolite No. 4 Italic 1080b
Metromedium No. 2 658–661
Metromedium No. 2 Italic . 668a
Metromedium No. 2 with Italic . 662–668
Metromedium No. 2 with Metrothin No. 2 652–657b
Metrothin No. 2 661a–661d
Metrothin No. 4 Italic 1080b
Metro Advertising Figures 668b–668c
Miscellaneous Faces 1067–1080b
Monetary Characters 891
Musical Characters 891

N

Narciss 669–674b
News Dash Matrix Slides 1137
Newspaper Body Faces 1011–1062
Aids in Selecting 1061–1062
Excelsior with Bold Face No. 2 1020–1027
Excelsior with Gothic No. 3 1028–1033
Ionic No. 5 with Bold Face No. 2 1037–1044
Ionic No. 5 with Gothic No. 16 1045
Newspaper Body Faces (in Combination) with Black Face 1057–1060
No. 6 with Gothic No. 16 1056
Opticon with Bold Face No. 2 1046–1050
Paragon with Paragon Bold 1051–1055
Textype with Bold Face No. 2 1034–1036
Number 1 Series 675–684
Number 1 with Combinations 684
No. 2 with Antique No. 2 1070
No. 2 with Gothic No. 3 1070b–1071
No. 4 with Bold Face No. 2 Condensed 1070
No. 6 with Gothic No. 16 1069
No. 8 with Bold Face No. 2 . . . . . .1070a
No. 10 with Gothic No. 4 1068
No. 10 with Italic and Small Caps . .1070a
No. 12 with Gothic No. 8 1070a
No. 16 685–690
No. 18 with Antique Black No. 1 1069
No. 21 691–698

O

Old Style No. 1 699–710
Old Style No. 1 (Ronaldson) 708
Old Style No. 1 with Combinations . 709
Old Style No. 3 711–716
Old Style No. 7 717–730
Old Style No. 7 (Ronaldson) 729
Opticon 730a–730l, 1166
Opticon with Bold Face No. 2 . . . . . 730f–730k, 1166
Oriental Faces 875–882
Original Old Style 731–736
Outline Faces 1063–1066
Overline Figures 895

P

Pabst Extra Bold . . . 737–762
Pabst Extra Bold Condensed 754–761, 1173
Pabst Old Style Condensed 1073
Pabst Old Style with Italic . . 1072–1073
Paragon 763–774
Paragraph Marks 891b, 1117
Patriotic Designs 1109–1111, 1136
Phonetic Characters 883–886
Piece Accents 892a
Piece Brace Matrices 1115
Playing Card Characters . . . 891b, 1114
Press Syndicate Characters . . 891a
Printed in U. S. A., Logotypes . . 891b

R

Red Cross Emblems 1111
Round and Square Dots 1115
Rule Forms and Leader Work 893–900
Russian 839–854

S

Scotch . 775–792
Scotch No. 2 . . . . . 775–782, 792
Self-Spacing Faces 806i–806p
Ionic No. 4 with Antique No. 8 806n–806p
No. 17 with Cond. Title No. 5 806j–806l
Tariff Typewriter 806m
St. Patrick's Day Decoration 1112
St. Valentine's Day Decoration . .1112
Society and Fraternal Emblems . . 889a, 1110, 1111, 1114
Special Characters and Accents . 887–892b
Superior Characters . . . 892b
Symbols, Miscellaneous . . 891b

T

Tapered Dash Matrix Slides . . .1137
Telephone Faces .806a–806h
Bell Gothic 806d
Gothic Condensed No. 4 . . . 806c
Gothic No. 12 . . . . . 806c
No. 11 with Gothic Condensed No. 4 . 806e
No. 11b with Gothic Condensed No. 4b 806e
No. 12 with Gothic No. 8 806f
No. 12 with Gothic No. 11 806f
Telephone Keyboard Diagrams 806b
Textype . . 793–806
Textype with Bold Face No. 2 803–806
Thanksgiving Day Border Decoration . .1112
Time Table and Tariff Characters 891a
Title No. 1 1079
Title No. 2 1079
Typewriter Faces 806m, 807–810
Remington Typewriter . . 808
Underwood Typewriter 809

U

Universal Fists 890, 1116

V

Vertical Gothic 896
Vertical Leaders 895
Vertical Slug Matrices 896
Vulcan Bold 811–818

Y

Yuletide Decoration . . 1105–09, 1135–36

INDEX OF DECORATIVE MATERIAL

(SHOWN ON PAGES 1081 TO 1144)

TRADE LINOTYPE MARK

LINOTYPE BORDER MATRICES

BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE
1	6	1098	1311
1a	6	1098	
G-1L	12	1089	
G-1R	12	1089	
2	6	1099	1308
2a	6	1099	
G-2L	12	1089	
G-2R	12	1089	
3	6	1098	1434
G-3L	12	1089	
G-3R	12	1089	
G-4L	12	1089	
G-4R	12	1089	
5	6	1099	1432
G-5L	12	1089	
G-5R	12	1089	
6	6	1098	1317
G-6L	12	1089	
G-6R	12	1089	
7	6	1099	1304
G-7L	12	1089	
G-7R	12	1089	
8	6	1099	1573
8½	6	1099	
G-8L	12	1089	
G-8R	12	1089	
9	6	1099	1430
9a	6	1099	
9¼	6	1099	
9½	6	1099	
G-9	6	1089	
10	6	1099	1431
G-10	6	1089	
11	6	1098	1315
G-11L	6	1089	
G-11R	6	1089	
12	6	1098	1318
12¼	6	1098	
12½	6	1098	
G-12L	6	1089	
G-12R	6	1089	
13	6	1098	1436
13¼	6	1098	
13½	6	1098	
G-13	6	1089	
14	6	1099	1310
14a	6	1099	
14¼	6	1099	
14½	6	1099	
14¾	6	1099	
G-14	18	1090	
15	6	1099	1457
G-15L	18	1090	
G-15R	18	1090	
16	6	1099	1303
G-16L	18	1090	
G-16R	18	1090	
17	6	1099	1337
G-17L	18	1090	
G-17R	18	1090	
18	6	1099	1441
G-18	18	1090	
19	6	1103	1463
19a	6	1103	
19b	6	1103	
19½	6	1102	
G-19L	18	1090	
G-19R	18	1090	
20	6	1103	
20¼	6	1103	
20½	6	1103	
G-20L	24	1090	
G-20R	24	1090	
21	6	1103	
21a	6	1103	
21b	6	1103	
G-21L	24	1091	
G-21R	24	1091	
22	6	1103	1462
G-22L	24	1091	
G-22R	24	1091	
23	6	1103	
G-23L	36	1091	
G-23R	36	1091	
24	6	1095	1424
24a	6	1095	
24b	6	1095	
G-24L	36	1091	
G-24R	36	1091	
25	6	1092	
G-25L	36	1091	
G-25R	36	1091	
26	6	1092	
G-26	8	1102	
G-26	10	1102	
G-26	12	1102	
G-26	14	1102	
27	6	1097	
G-27	12	1102	
G-27	18	1102	
28	6	1097	1773
28a	6	1097	
28b	6	1097	
G-28	12	1102	
G-28	18	1102	
29	6	1097	
G-29L	6	1089	
G-29R	6	1089	
30	6	1099	1458
G-30	6	1089	
31	6	1098	1456
G-31	6	1089	
32	6	1109	1456
G-32	6	1089	
33	6	1092	
33b	6	1092	
G-33L	6	1089	
G-33R	6	1089	
34	6	1101	
G-34	6	1089	
35	6	1103	
G-35L	6	1089	
G-35R	6	1089	
36	6	1103	
G-36	6	1089	
37	6	1104	
G-37	6	1089	
38	6	1104	
G-38	6	1089	
39	6	1099	1464
39¼	6	1099	
39½	6	1099	
G-39	6	1089	
40	6	1098	1751
40a	6	1098	
40b	6	1098	
40¼	6	1098	
40½	6	1098	
G-40	6	1089	
41	6	1102	1429
G-41	6	1089	
42	6	1102	
G-42	6	1089	
43	6	1101	
G-43L	6	1089	
G-43R	6	1089	
44	6	1103	
G-44L	6	1089	
G-44R	6	1089	
45	6	1095	
G-45	6	1089	
46	6	1102	1420
G-46L	12	1090	
G-46R	12	1090	
47	6	1102	1523
G-47	12	1090	
48	6	1103	
48½	6	1103	
G-48	12	1089	
49	6	1092	
49½	6	1092	
G-49L	12	1089	
G-49R	12	1089	
50	6	1098	1507
50½	6	1098	1459
G-50L	12	1090	
G-50R	12	1090	
51	6	1098	1506
51a	6	1098	
G-51L	12	1090	
G-51R	12	1090	
52	6	1102	
G-52L	12	1090	
G-52R	12	1090	
53	6	1102	1314
53a	6	1102	
G-53	12	1090	
54	6	1102	
G-54	12	1090	
55	6	1102	
G-55	12	1090	
56	6	1111	1407
G-56	12	1090	
57	6	1098	1501
G-57L	12	1089	
G-57R	12	1089	
58	6	1102	
G-58	12	1089	
59	6	1103	
59½	6	1103	
G-59	12	1089	
60	6	1098	1438
60¼	6	1098	
60½	6	1098	
G-60	12	1089	
61	6	1102	
G-61L	12	1089	
G-61R	12	1089	
62	6	1102	1439
62a	6	1102	
62b	6	1102	
62¼	6	1102	
G-62L	12	1089	
G-62R	12	1089	
63	6	1098	1503
63a	6	1098	
63¼	6	1098	
63½	6	1098	
G-63L	18	1090	
G-63R	18	1090	
64	6	1102	
G-64L	18	1090	
G-64R	18	1090	
65	6	1102	1467
65a	6	1102	
65b	6	1102	
65½	6	1102	
G-65L	18	1090	
G-65R	18	1090	
66	6	1101	1616
66a	6	1101	
G-66L	18	1090	
G-66R	18	1090	
67	6	1101	1522
G-67L	18	1090	
G-67R	18	1090	
68	6	1111	1451
G-68	18	1090	
G-68	24	1090	
69	6	1102	
G-69	18	1090	
G-69	24	1090	
70	6	1102	
G-70	18	1090	
G-70	24	1090	
G-71	24	1090	
72	6	1095	
72a	6	1095	
72b	6	1095	
72¼	6	1095	
72½	6	1095	
G-72	24	1090	
73	6	1092	
G-73	18	1090	
G-73	24	1090	
74	6	1097	1717
74a	6	1097	
74b	6	1097	
74¼	6	1097	
74½	6	1097	
G-74	18	1090	
G-74	24	1090	
75	6	1097	1719
75a	6	1097	
75b	6	1097	
75¼	6	1097	
75½	6	1097	
G-75L	12	1089	
G-75R	12	1089	
76	6	1100	
G-76	12	1089	
77	6	1101	
78	6	1100	1411
78¼	6	1100	
78½	6	1100	
79	6	1101	
80	6	1102	
80¼	6	1102	
80½	6	1102	
81	6	1101	1419
82	6	1101	1415
83	6	1103	
84	6	1103	
84a	6	1103	
84b	6	1103	
84¼	6	1103	

LINOTYPE BORDER MATRICES

BORDER NO.	POINT SIZE	PAGE	MATRIX SLIDE
84½	6	1103	
85	6	1103	
85a	6	1103	
85b	6	1103	
85¼	6	1103	
85½	6	1103	
88	6	1102	1422
89	6	1102	1468
89a	6	1102	
89b	6	1102	
89¼	6	1102	
89½	6	1102	
90	6	1102	
91	6	1099	
92	6	1099	
92a	6	1099	
93	6	1099	1403
93a	6	1099	
93¼	6	1099	
93½	6	1099	
94	6	1101	
95	6	1102	
96	6	1092	1426
96a	6	1092	
96b	6	1092	
97	6	1101	1416
100	6	1097	1716
100¼	6	1097	
100½	6	1097	
101	6	1098	1758
101a	6	1098	
101b	6	1098	
101¼	6	1098	
101½	6	1098	
102	6	1111	1452
104	6	1109	
104¼	6	1109	
104½	6	1109	
105	6	1109	
106	6	1110	
107	6	1110	1418
108	6	1111	1453
110	6	1100	
111	6	1100	1351
111a	6	1100	
112	6	1100	
113	6	1097	1378
113a	6	1097	
113b	6	1097	
113¼	6	1097	
113½	6	1097	
114	6	1097	1383
114¼	6	1097	
114½	6	1097	
115	6	1097	1386
115a	6	1097	
115¼	6	1097	
115½	6	1097	
116	6	1097	1382
116a	6	1097	
116¼	6	1097	
116½	6	1097	
117	6	1100	1360
117a	6	1100	
117¼	6	1100	
117½	6	1100	
118	6	1100	1409
118¼	6	1100	
118½	6	1100	
120	6	1097	1816
121	6	1097	
122	6	1097	
123	6	1103	
123a	6	1103	
123¼	6	1103	
123½	6	1103	
124	6	1098	
125	6	1102	
126	6	1102	
126a	6	1102	
126b	6	1102	
127	6	1102	
128	6	1100	
129	6	1100	
129a	6	1100	
130	6	1100	
131	6	1104	
131b	6	1104	
132	6	1110	
133	6	1100	
134	6	1100	
135	6	1098	
137	6	1100	
137¼	6	1100	
138	6	1099	
139	6	1098	
140	6	1098	1460
141	6	1101	1402
142	6	1101	1402
143	6	1101	1402
144	6	1101	1401
145	6	1101	1401
146	6	1101	1401
147	6	1100	
148	6	1101	
148d	6	1101	
148e	6	1101	
148f	6	1101	
148g	6	1101	
149	6	1101	
149d	6	1101	
149e	6	1101	
149f	6	1101	
149g	6	1101	
149h	6	1101	
149i	6	1101	
149j	6	1101	
149k	6	1101	
150	6	1101	
150d	6	1101	
150e	6	1101	
150f	6	1101	
150g	6	1101	
150h	6	1101	
150i	6	1101	
150j	6	1101	
150k	6	1101	
151	6	1100	
152d	6	1100	
152e	6	1100	
152f	6	1100	
152g	6	1100	
153d	6	1100	
153e	6	1100	
153f	6	1100	
153g	6	1100	
154d	6	1100	
154e	6	1100	
154f	6	1100	
154g	6	1100	
154h	6	1100	
154i	6	1100	
155d	6	1100	
155e	6	1100	
155f	6	1100	
155g	6	1100	
155h	6	1100	
155i	6	1100	
156	6	1092	
157	6	1095	1372
157¼	6	1095	
158	6	1110	
159	6	1102	
161	6	1098	
162	6	1097	
162¼	6	1097	
162-s1	6	1097	159
162-s2	6	1097	159
163	6	1111	
168	6	1111	
171	6	1111	
201	10	1095	
201a	10	1095	
201b	10	1095	
201¼	10	1095	
201½	10	1095	
202	10	1102	
202¼	10	1102	
204	10	1096	
205	10	1099	1575
205½	10	1099	
206	10	1099	
207	10	1099	1353
207½	10	1099	1353
208	10	1099	
209	10	1099	1307
210	10	1098	
211	10	1098	1063
211a	10	1098	
211b	10	1098	
212	10	1098	
213	10	1098	1604
214	10	1104	
215	10	1104	1777
215a	10	1104	
215b	10	1104	
216	10	1104	1775
216a	10	1104	
216b	10	1104	
217	10	1104	1776
217a	10	1104	
217b	10	1104	
218	10	1104	1778
218a	10	1104	
218b	10	1104	
219	10	1104	
220	10	1092	
221	10	1092	1513
221a	10	1092	
221b	10	1092	
222	10	1092	
223	10	1091	1435
224	10	1095	
225	10	1095	
225a	10	1095	
225b	10	1095	
226	10	1095	
227	10	1095	
228	10	1095	
228a	10	1095	
228b	10	1095	
229	10	1095	
231	10	1100	
232	10	1100	
233	10	1092	
234	10	1101	
235	10	1103	
236	10	1103	
239	10	1099	
240	10	1110	
243	10	1111	
244	10	1103	
245	10	1111	
262	10	1111	
263	10	1111	
264	10	1103	
301	5½	1098	1312
301¼	5½	1098	
301½	5½	1098	
302	5½	1099	1309
302¼	5½	1099	
302½	5½	1099	
303	5½	1098	
305	5½	1097	1822
305a	5½	1097	
305b	5½	1097	
306	5½	1097	
306½	5½	1097	
308	5½	1111	
401	8	1099	1574
401½	8	1099	
402	8	1102	1423
403	8	1100	1580
404	8	1100	1581
405	8	1092	
406	8	1101	
407	8	1103	
408	8	1103	
409	8	1105	
410	8	1105	
411	8	1105	
412	8	1105	
413	8	1100	
414	8	1105	
415	8	1105	
418	8	1103	
419	8	1102	
420	8	1101	
421	8	1109	
422	8	1103	
423	8	1101	
424	8	1098	
425	8	1103	
426	8	1110	
427	8	1110	
428	8	1111	
430	8	1110	
432	8	1111	
436	8	1111	
437	8	1111	
442	8	1104	
445	8	1104	
446	8	1095	
447	8	1098	
452	8	1111	
453	8	1111	
454	8	1103	
501	12	1098	
502	12	1101	
503	12	1100	1584
504	12	1100	1585
505	12	1101	
506	12	1103	
507	12	1103	
508	12	1103	
509	12	1103	
510	12	1101	
511	12	1103	
512	12	1103	
513	12	1103	
514	12	1103	
515	12	1098	
518	12	1105	
519	12	1105	
520	12	1105	
521	12	1105	
522	12	1105	
523	12	1105	
524	12	1094	1428a
524¼	12	1094	
524½	12	1094	
525	12	1104	
526	12	1104	
527	12	1102	
528	12	1092	
528¼	12	1092	
529	12	1104	
530	12	1100	
531	12	1105	
532	12	1105	
533	12	1110	1443
534	12	1100	

LINOTYPE BORDER MATRICES

BORDER	POINT SIZE	MATRIX	
535	12	1092	
535b	12	1092	
536	12	1101	
537	12	1103	
538	12	1103	
539	12	1100	
540	12	1097	
540¼	12	1097	
540½	12	1097	
541	12	1097	
541¼	12	1097	
542	12	1100	1500b
542¼	12	1100	
542½	12	1100	
543	12	1101	
544	12	1101	
545	12	1099	
546	12	1099	
547	12	1099	
548	12	1101	
549	12	1101	
550	12	1099	
551	12	1099	
552	12	1099	
553	12	1109	
554	12	1109	
555	12	1109	
557	12	1098	
558	12	1098	
559	12	1098	
563	12	1107	
563½	12	1107	
564	12	1107	
564½	12	1107	
565	12	1107	
565½	12	1107	
566	12	1107	
566½	12	1107	
567	12	1107	
567½	12	1107	
568	12	1107	
568½	12	1107	
569	12	1112	
570	12	1111	
571	12	1110	
572	12	1110	
573	12	1104	
574	12	1112	
575	12	1112	
576	12	1110	
577	12	1104	
578	12	1104	
579	12	1112	
580	12	1112	
581	12	1106	
582	12	1110	
583	12	1112	
584	12	1112	
585	12	1104	
586	12	1104	
587	12	1109	
588	12	1104	
589	12	1104	
590	12	1104	
591	12	1104	
592	12	1109	
593	12	1112	
594	12	1104	
595	12	1112	
596	12	1110	
597	12	1110	
598	12	1110	
601	7	1102	
602	7	1092	
603	7	1101	
604	7	1103	
605	7	1103	
606	7	1111	
607	7	1111	
701	18	1105	
702	18	1105	
703	18	1105	
704	18	1105	
705	18	1105	
706	18	1105	
707	18	1105	
708	18	1105	
709	18	1104	
710	18	1107	
710½	18	1107	
711	18	1107	
711½	18	1107	
712	18	1111	
713	18	1112	
714	18	1112	
715	18	1109	
715a	18	1109	
716	18	1092	
717	18	1111	
718	18	1112	
719	18	1092	
719¼	18	1092	
719½	18	1092	
720	18	1092	
721	18	1110	2006
722	18	1110	
723	18	1093	
723¼	18	1093	
723½	18	1093	
724¼	18	1093	
724½	18	1093	
724L	18	1093	
724R	18	1093	
725	18	1096	
726	18	1112	
727	18	1112	
728	18	1107	
728a	18	1107	
729½	18	1106	
729L	18	1106	
729R	18	1106	
730	18	1106	
731	18	1106	
732	18	1109	
733	18	1109	
734	18	1109	
735	18	1109	
736	18	1109	
737	18	1109	
738	18	1106	
738a	18	1106	
739	18	1106	
739a	18	1106	
740	18	1106	
740a	18	1106	
741	18	1106	
742	18	1112	
744	18	1106	1011
744½	18	1106	
745	18	1112	
746	18	1110	
747	18	1092	
748	18	1092	
749	18	1092	
750L	18	1092	
750R	18	1092	
751L	18	1092	
751R	18	1092	
752L	18	1092	
752R	18	1092	
753	18	1092	
754	18	1092	
755d	18	1091	
755L	18	1091	
755R	18	1091	
755¼	18	1091	
756	18	1095	
757	18	1111	
758	18	1097	
762	18	1099	
763	18	1110	
764	18	1087	
765	18	1087	
766	18	1087	
768	18	1111	
769	18	1110	
770	18	1094	
770¼	18	1094	
770½	18	1094	
771L	18	1094	
771P	18	1094	
772	18	1094	
773	18	1094	
774	18	1094	
774¼	18	1094	
774½	18	1094	
775	18	1094	
776	18	1093	
776¼	18	1093	
776½	18	1093	
777	18	1093	
778	18	1094	
779	18	1094	
780	18	1094	
781	18	1094	
782	18	1094	
783	18	1094	
784	18	1094	
788	18	1103	
790	18	1111	
791	18	1104	
792	18	1104	
793	18	1110	
794	18	1106	2008
794½	18	1106	
795L	18	1105	2012
795R	18	1105	2011
796L	18	1105	2010
796R	18	1105	2009
797	18	1101	
798	18	1108	
798½	18	1108	
799	18	1108	
799b	18	1108	
799½	18	1108	
800	18	1108	
800b	18	1108	
801	24	1105	
802	24	1105	
803	24	1105	
804	24	1105	
805	24	1105	
806	24	1105	
807	24	1105	
808	24	1105	
809	24	1104	
810	24	1107	
810½	24	1107	
811	24	1107	
811½	24	1107	
812	24	1109	
812a	24	1109	
813	24	1110	
814	24	1095	
814d	24	1095	
814e	24	1095	
814g	24	1095	
814h	24	1095	
814i	24	1095	
814j	24	1095	
815	24	1111	
816	24	1100	
816¼	24	1100	
816½	24	1100	
817	24	1112	
818	24	1112	
819	24	1107	
821	24	1093	
821d	24	1093	
822	24	1093	
823	24	1093	
824	24	1093	
825	24	1093	
826	24	1093	
827	24	1093	
828	24	1093	
828d	24	1093	
831	24	1110	
832	24	1109	
833	24	1110	
850	24	1095	
851	24	1095	
852	24	1097	
852a	24	1097	
853	24	1095	
854	24	1097	
854a	24	1097	
855	24	1095	
856	24	1097	
856a	24	1097	
857	24	1095	
858	24	1097	
859	24	1095	
860	24	1095	
861	24	1095	
862	24	1095	
863	24	1111	
870	24	1111	
871	24	1108	
871½	24	1107	
872	24	1108	
872b	24	1108	
872½	24	1108	
873	24	1108	
873b	24	1108	
874	24	1096	
875	24	1096	
876	24	1096	
884	24	1096	
885	24	1096	
901	9	1092	
902	9	1101	
903	9	1103	
904	9	1103	
905	9	1111	
906	9	1111	
1001	12	1104	
1002	12	1104	
1004	12	1110	
1005	12	1104	
1008	12	1107	
1008a	12	1107	
1009	12	1103	
1009a	12	1103	
1009b	12	1103	
1009¼	12	1103	
1009½	12	1103	
1014	12	1101	1519
1014½	12	1101	1519
1016	12	1111	
1017	12	1109	
1017½	12	1109	
1021	12	1099	
1022d	12	1096	
1022e	12	1096	277b
1022f	12	1096	
1022¼	12	1096	
1022½	12	1096	
1023	12	1109	
1023a	12	1109	
1024	12	1091	
1025	12	1091	

LINOTYPE BORDER MATRICES

BORDER NO	POINT SIZE	PAGE	MATRIX SLIDE
1026	12	1091	
1027	12	1091	
1027	12 Rev.	1091	
1028	12	1091	
1028	12 Rev.	1091	
1029	12	1111	
1030	12	1112	
1031	12	1104	
1032	12	1103	
1033	12	1112	
1034	12	1110	1425
1035L	12	1106	
1035R	12	1106	
1035½	12	1106	
1036	12	1106	
1037	12	1106	
1038	12	1109	
1039	12	1109	
1040	12	1109	
1041	12	1109	
1042	12	1109	
1043	12	1109	
1044	12	1106	
1044a	12	1106	
1045	12	1106	
1045a	12	1106	
1046	12	1106	
1046a	12	1106	
1047	12	1106	
1048	12	1112	
1050	12	1112	
1052	12	1106	1010
1052½	12	1106	
1054	12	1092	1480a
1054¼	12	1092	
1054½	12	1092	
1056	12	1092	1482
1056¼	12	1092	
1057d	12	1096	
1057e	12	1096	278
1057g	12	1096	
1057h	12	1096	
1057¼	12	1096	
1057½	12	1096	
1059f	12	1096	
1059¼	12	1096	
1060d	12	1094	
1060e	12	1094	
1060f	12	1094	
1060g	12	1094	
1060h	12	1094	
1060i	12	1094	
1060j	12	1094	
1060¼	12	1094	
1060½	12	1094	
1061L	12	1091	
1061R	12	1091	
1063	12	1088	
1063¼	12	1088	
1064	12	1092	
1064¼	12	1092	
1066	12	1111	
1067	12	1091	
1068	12	1091	
1069	12	1094	
1070	12	1091	
1073	12	1091	
1074L	12	1091	
1074R	12	1091	
1075	12	1111	
1076	12	1111	
1079	12	1110	
1080	12	1109	
1081	12	1111	
1082	12	1110	
1083	12	1110	
1085L	12	1106	1009
1085R	12	1106	1008
1086L	12	1105	1007
1086R	12	1105	1006
1087	12	1101	
1088	12	1106	1005
1088¼	12	1106	
1092	12	1103	
1099	12	1091	1484
1100	12	1091	1484
1101	26	1110	4501
1102	26	1110	
1102½	26	1110	
1201	36	1104	
1202	36	1093	
1203	36	1110	7002
1204	36	1088	
1204¼	36	1088	
1204½	36	1088	
1205	36	1089	
1205¼	36	1089	
1205½	36	1089	
1206	36	1088	
1206b	36	1088	
1207	36	1087	
1207b	36	1087	
1208b	36	1087	
1209	36	1087	
1209b	36	1087	
1210	36	1087	
1210b	36	1087	
1211	36	1088	
1211b	36	1088	
1212	36	1088	
1212b	36	1088	
1213	36	1087	
1213b	36	1087	
1214b	36	1087	
1215b	36	1087	
1216	36	1088	
1216b	36	1088	
1217	36	1088	
1217b	36	1088	
1218	36	1088	
1218b	36	1088	
1219	36	1088	
1219b	36	1088	
1220	36	1088	
1220b	36	1088	
1221	36	1088	
1221b	36	1088	
1222	36	1088	
1222b	36	1088	
1223	36	1107	
1223½	36	1107	
1224	36	1108	
1224b	36	1108	
1224½	36	1108	
1225	36	1108	
1225b	36	1108	
1230	36	1110	
1231	36	1110	
1232	36	1110	
1232½	36	1110	
1234	36	1096	
1235	36	1096	
1236	36	1096	
1257	36	1096	
1258	36	1096	
1259	36	1111	
1301	28	1104	
1302	28	1110	5001
1401	30	1111	
1405	30	1111	
1501	14	1111	
1503	14	1103	
1504	14	1101	
1506	14	1111	
1510	14	1111	
1605	10	1087	
1605	12	1087	
1606	10	1087	
1606	12	1087	
1607	12	1087	
1608	12	1087	
1609	12	1087	
1610	10	1087	
1610	12	1087	
1611	12	1087	
1612	10	1087	
1612	12	1087	
1701	18	1111	
1702	18	1102	

Playing Card Symbols 1114
Checker Symbols 1114
Fraternal Emblems 1114
Piece Braces 1115
Black Dots, Round and Square 1115
Fists, Universal 1116
Decorative Brackets 1116
Paragraph Marks 1117
Miscellaneous Designs 1112
Election Emblems 1118

TRADE LINOTYPE MARK

LINOTYPE MATRIX SLIDES

For space-saving reasons, the following code has been used for the point size column below and on the following pages:

s. c. Square Corner r.—Reverse C.—Center S.—Special

Example: 353b 12s.c. S2 1122 is the listing (on page 1207) for 12 point Parallel Rule Matrix Slide No. 353b, which has a square corner (s.c.) and is designated as Special No. 2 (S2). The specimen showing of that slide is on page 1122.

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
102	2	1130	
104	2	1130	
104b	12	1130	
105	2	1130	
126	2	1130	
126a	6	1130	
126a	6s.c.	1130	
126b	6	1130	
126b	6s.c.	1130	
128	3	1130	
130	3	1130	
134	5	1131	
134a	8	1131	
134b	8	1131	
135	6	1131	
136	6	1131	
136b	12	1131	
140	12	1131	
140a	12	1131	
140b	12	1131	
141	8	1131	
141b	12	1131	
142b	12	1131	
143	6	1131	
156	6	1130	
157	2	1130	
158	3	1130	
159	6	1131	
159a	6	1131	162
161	3	1130	
163b	12	1131	
201	2	1127	
202	2	1127	
203	2	1127	
204	2	1127	
205	6	1127	
206	6	1127	
207	8	1127	
208	2	1127	
209	2	1127	
212	6	1127	
213	6	1127	
216	6	1127	
219	3	1127	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
220	3	1127	
249	6	1127	
251	5	1127	
252	6	1127	
255	5	1127	
255a	6	1127	
256	6	1135	
258	5	1127	
261	6	1127	
262	6	1127	
263	4	1126	
264	8	1127	
265	10	1126	
266	6	1126	
267	12	1126	
267a	12	1126	
268	6	1125	
268a	6	1125	
269	8	1126	
270	6	1127	
271	10	1126	
271a	10	1126	
272	5	1127	
274	6	1127	
277	12	1126	1022e
277a	12s.c.	1126	
277b	12	1126	1022e
278	12	1126	1057e
278a	12	1126	1057e
278a	12s.c.	1126	
278b	12	1126	1057e
301	2	1121	
303	3	1121	
303a	6	1121	
303a	6r.	1121	
303a	6s.c.	1121	
303a	12	1121	
303a	12r.	1121	
303a	12s.c.	1122	
303b	6	1121	
303b	6r.	1121	
303b	6s.c.	1121	
303b	12	1121	
303b	12r.	1121	
303b	12s.c.	1122	
304	4	1121	
305	5½	1121	
306	12	1121	
307	8	1121	
308	14	1121	
308a	14	1122	
351	4	1121	
351a	6	1121	
351a	6r.	1121	
351a	6s.c.	1122	
351a	12	1121	
351a	12s.c.	1122	
351b	6	1121	
351b	6r.	1121	
351b	6s.c.	1122	
351b	12	1121	
351b	12s.c.	1122	
352	6	1121	
353	5	1121	
353	12C1	1122	
353	12C2	1122	
353	12C3	1121	
353	12C4	1121	
353a	6	1121	
353a	6s.c.	1122	
353a	6s.c.r.	1122	
353a	12	1121	
353a	12S1	1122	
353a	12s.c. S2	1122	
353a	12S3	1122	
353b	6	1121	
353b	6s.c.	1122	
353b	12	1121	
353b	12S1	1122	
353b	12s.c. S2	1122	
353b	12S3	1122	
354	6	1121	
354a	6s.c.	1122	
354b	6	1121	
354b	6s.c.	1122	
355	6	1121	
356	6	1121	
356a	6	1121	
356a	6s.c.	1122	
356b	6	1121	
356b	6s.c.	1122	
375	8	1121	
376	8	1121	
376a	8	1121	
376a	8s.c.	1122	
376a	12	1121	
376a	12r.	1121	
376a	12s.c.	1122	
376b	8	1121	
376b	8s.c.	1122	
376b	12	1121	
376b	12s.c.	1122	
377	8	1128	
381	12	1121	
400	2	1119	
400a	6	1119	
400a	6S1	1141	
400a	6S2	1141	
400a	6S3	1141	
400b	6	1119	
400b	6S1	1141	
400b	6S2	1141	
400b	6S3	1141	
401	2	1119	
401a	6	1119	
401a	6r.	1120	
401a	6S4	1141	
401b	6	1119	
401b	6r.	1120	
410b	6S4	1141	
402	2	1119	
402	6S	1141	
402	8S	1141	
402a	6	1119	
402a	6s.c.	1120	
402b	6	1119	
402b	6s.c.	1120	
403	2	1119	
403a	6	1119	
403a	6r.	1120	
403a	6s.c.	1120	
403a	6S	1119	
403a	14	1119	
403b	6	1119	
403b	6r.	1120	
403b	6s.c.	1120	
403b	6S	1119	
403b	14	1119	
404	2	1119	
404	6SC	1143	
404a	6	1119	
404a	6r.	1120	
404a	6s.c.	1120	
404a	6s.c.r.	1121	
404a	6S	1119	
404a	12	1120	
404a	12r.	1120	
404a	12s.c.	1120	
404a	12s.c.r.	1121	
404b	6	1119	
404b	6r.	1120	
404b	6s.c.	1120	
404b	6s.c.r.	1121	
404b	6S	1119	
404b	12	1120	
404b	12r.	1120	
404b	12s.c.	1120	
404b	12s.c.r.	1121	
404d to q	6	1143	
404½	2	1119	
404½a	12	1120	
404½a	12r.	1120	
404½b	12	1120	
404½b	12r.	1120	
405	2	1119	
405a	6	1120	
405a	6r.	1120	
405a	6s.c.	1120	
405a	6s.c.r.	1121	
405a	12s.c.	1120	
405a	12s.c.r.	1121	
405a	12S3	1120	
405b	6	1120	
405b	6r.	1120	
405b	6s.c.	1120	
405b	6s.c.r.	1121	
405b	12s.c.	1120	
405b	12s.c.r.	1121	
405b	12S3	1120	
406	3	1119	
406	12C1	1120	
406	12C2	1121	
406	12C3	1120	
406	12C4	1120	
406a	6	1120	
406a	6r.	1120	
406a	6s.c.	1120	
406a	6s.c.r.	1121	
406a	6S	1141	
406a	10s.c.	1120	
406a	12	1120	
406a	12S1	1120	
406a	12s.c. S2	1120	
406a	12S3	1120	
406b	6	1120	
406b	6r.	1120	
406b	6s.c.	1120	
406b	6s.c.r.	1121	
406b	6S	1141	
406b	10s.c.	1120	
406b	12	1120	
406b	12S1	1120	
406b	12s.c. S2	1120	
406b	12S3	1120	
407	4	1119	
407	12C1	1121	
407	12C2	1121	
407	12C3	1120	
407	12C4	1120	
407	12SC	1143	
407a	6	1120	
407a	6r.	1120	
407a	6s.c.	1121	
407a	12	1120	
407a	12S1	1120	
407a	12s.c. S2	1121	
407a	12S3	1120	
407b	6	1120	
407b	6r.	1120	
407b	6s.c.	1121	
407b	12	1120	
407b	12S1	1120	
407b	12s.c. S2	1121	
407b	12S3	1120	
407d to q	12	1143	
407½	4	1119	
407½a	6	1120	
407½a	12	1120	
407½b	6	1120	
407½b	6r.	1120	
407½b	12	1120	
408	5	1119	
408a	6	1120	
408b	6	1120	
409	5	1119	
409d	6	1120	
409b	6	1120	
410	6	1119	
410a	12	1120	
410a	12r.	1120	
410b	12	1120	
410b	12r.	1120	
411	6	1119	
411a	6	1120	
411a	12	1120	
411a	12s.c.	1121	
411a	12r.	1120	
411b	6	1120	
411b	12	1120	
411b	12r.	1120	
412	6	1119	
412a	12	1120	
412b	12	1120	
413	8	1119	
413a	12	1120	
413b	12	1120	
414	10	1119	
414a	10	1120	
414b	10	1120	
415	10	1119	
415a	12	1120	
415b	12	1120	
416	12	1119	
417	12	1119	
417a	12	1120	
417b	12	1120	
418	12	1119	
418a	12	1120	
418b	12	1120	
419	5	1119	
419a	6	1120	
419b	6	1120	
420	10	1119	
421	12	1119	
423	6	1119	
425	5	1119	
426	6	1119	
427	4	1119	
455	6	1126	
503	4	1123	
504	3	1123	
505	4	1123	
505a	6	1124	
505a	6s.c.	1124	
505b	6	1124	
506	5	1123	
506	6r.	1123	
506a	5	1124	
507	5	1121	
508	5	1123	
508	4r.	1123	
508a	5	1124	
508a	6s.c.	1124	
508b	6	1124	
508b	6s.c.	1124	
509	8	1124	
510	5	1123	
510a	5	1124	
510a	5s.c.	1124	
513	6	1123	
513a	6	1124	
513a	6s.c.	1124	
513a	12s.c.	1124	
513b	6s.c.	1124	
513b	12s.c.	1124	
514	6	1123	
514	6r.	1123	
514a	6	1124	
514c	5	1124	
515	6	1123	
516	6	1123	
516a	6	1124	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
516a	6r.	1124	
516a	6s.c.	1124	
516a	6s.c.r.	1124	
516b	6	1124	
516b	6r.	1124	
516b	6s.c.	1124	
516b	6s.c.r.	1124	
517	6	1123	
517a	6s.c.	1124	
518	12	1123	
519	10	1124	
521	6	1123	
522	12	1124	
523	14	1124	
536	8	1124	
537	10	1124	
538	12	1124	
538a	12s.c.	1124	
539	12	1124	
540	14	1124	
541	14	1124	
542	12	1124	
543	8	1124	
543b	8s.c.	1124	
545	16	1124	
601	5	1122	
601a	5	1122	
601b	5	1122	
602	5½	1123	
602a	12	1123	
602b	12	1123	
603	4	1122	
647	10	1122	
648	6	1121	
649	12	1122	
649a	12	1122	
650	8	1122	
651	5	1122	
652	6	1122	
652a	6	1122	
652b	6	1122	
653	6	1122	
653a	6	1122	
654	5	1122	
654a	6	1122	
654a	5s.c.	1122	
654a	6s.c.	1122	
654b	5s.c.	1122	
654b	6	1122	
654b	6s.c.	1122	
655	6	1123	
656	8	1123	
657	8	1122	
658	12	1122	
659	8	1122	
660	8	1122	
661	18	1126	
662	18	1123	
734	18	1123	
735	8	1123	
735a	8	1123	
735b	8	1123	
736	8	1123	
736a	8	1123	
736a	12s.c.	1123	
736b	8	1123	
737	6	1122	
737a	6	1122	
737a	6s.c.	1122	
737a	8	1122	
737a	12	1122	
737b	6	1122	
737b	6s.c.	1122	
737b	12	1122	
738	9	1123	
738	9r.	1123	
739	[illegible]	1123	
740	6	1123	
742	6	1123	
742a	6	1123	
742a	6s.c.	1123	
742a	12	1123	
742b	6	1123	
742b	6s.c.	1123	
742b	12	1123	
743	12	1123	
745	12	1122	
746	12	1123	
851	12	1122	
852	12	1123	
891	12	1122	
892	11	1122	
893	12	1122	
894	12	1123	
895	14	1123	
896	8	1123	
897	12	1123	
930	6	1135	50½
932	12	1135	
1001	12	1135	
1002	12	1136	
1005	12	1136	1088
1005a	12	1136	1088
1006	12	1135	1086R
1006a	12	1135	
1007	12	1135	1086L
1007b	12	1135	
1008	12	1136	1085R
1009	12	1136	1085L
1010	12	1136	
1010b	12	1136	1052
1011	18	1136	
1011b	18	1136	744
1012	6	1136	
1012b	6	1136	
1204	8	1132	
1204a	12	1132	
1205	12	1132	
1206	12	1135	
1207L	12	1132	
1207R	12	1132	
1226	12	1133	
1282	6	1135	
1295	10	1130	
1296	14	1130	
1297a	14	1129	
1299	8	1130	
1301	8	1130	
1302	4	1130	
1303	5	1130	16
1304	6	1130	7
1305	12	1130	
1306	12	1134	
1307	10	1130	209
1308	4	1129	2
1309	4	1129	302
1309a	6	1129	
1309b	6	1129	
1310	3	1134	14
1310a	6	1134	
1310b	6	1134	
1311	5	1128	1
1312	5	1128	301
1313	3	1134	
1313a	6	1134	
1313b	6	1134	
1314	6	1129	53
1314a	6	1129	
1314b	6	1129	
1315	6	1135	11
1317	6	1129	6
1318	6	1129	12
1321	6	1135	
1323	6	1135	
1326	6	1135	
1327	6	1133	
1329	6	1135	
1330	6	1133	
1330a	6	1133	
1331	6	1133	
1331a	6	1133	
1332	8	1133	
1332a	8	1133	
1333	6	1135	
1334	6	1133	
1335	6	1135	
1336	12	1132	
1337	6	1130	17
1337a	6	1130	
1338	6	1133	
1338a	6	1133	
1338b	6	1133	
1339	6	1133	
1339b	6	1133	
1340	6	1133	
1340b	6	1133	
1341	6	1133	
1341b	6	1133	
1342	6	1133	
1342b	6	1133	
1343	6	1135	
1344	12	1133	
1345	12	1133	
1346	14	1126	
1347	16	1125	
1348	16	1126	
1349	12	1133	
1350	18	1133	
1351	3	1130	111
1351a	6	1130	
1351b	6	1130	
1352	18	1135	
1353	4	1130	207
			207½
1355	8	1130	
1357	5½	1131	
1358	6	1130	
1359	10	1134	
1359a	10	1134	
1360	6	1130	117
1361	12	1136	
1362	9	1128	
1364	14	1128	
1365	6	1128	
1368	6	1133	
1369a	18	1130	
1371	8	1128	
1371a	8	1128	
1372	6	1134	157
1372b	6	1134	
1373L	8	1130	
1373R	8	1130	
1374L	12	1130	
1374R	12	1130	
1376a	18	1130	
1376b	18	1130	
1377	6	1132	
1378	6	1132	113
1380a	12	1130	
1381	14	1133	
1382	6	1132	116
1383	6	1132	114
1384a	24	1130	
1386	6	1132	115
1387	6	1128	
1388	8	1127	
1388a	12	1127	
1389	6	1128	
1390	6	1128	
1391	12	1128	
1391a	12	1128	
1392a	12	1127	
1394	12	1134	
1398a	8	1134	
1400	12	1128	
1401	6	1126	144-5-6
1401a	6	1126	
1401b	6	1126	
1402	6	1126	141-2-3
1403	4	1128	93
1404	6	1128	39
1406	12	1129	
1406b	12	1129	
1407	6	1128	56
1408	8	1129	
1409	6	1129	118
1410	12	1129	
1411	6	1129	78
1412	6	1129	
1413	12	1129	
1414	12	1129	
1415	6	1133	82
1416	5½	1133	97
1418	6	1136	107
1419	6	1134	81
1420	6	1134	46
1421	12	1129	
1421a	12	1129	
1422	6	1134	88
1423	8	1134	402
1424	6	1134	24
1425	12	1136	1034
1426	6	1133	96
1427	6	1133	
1427a	6	1133	
1428a	12	1135	524
1429	6	1135	41
1430	5	1130	9
1430a	6	1130	
1430b	6	1130	
1431	5	1130	10
1432	6	1130	5
1433	12	1129	
1434	6	1129	3
1435	10	1134	223
1436	6	1129	13
1437	12	1134	
1438	5	1131	60
1439	6	1133	62
1439a	6	1133	
1439b	6	1133	
1441	6	1129	18
1441a	6	1129	
1442	10	1135	
1442a	14	1135	
1443	12	1136	533
1444	12	1129	
1445	6	1129	
1451	6	1136	
1452	6	1136	
1453	6	1136	
1454	6	1136	
1455	6	1129	31
1456	6	1136	
1457	6	1129	15
1458	6	1129	30
1459	6	1129	50½
1460	6	1129	140
1462	6	1135	22
1463	5½	1135	19
1464	6	1135	
1465	12	1135	
1467	6	1133	65
1468	6	1133	89
1479	12	1134	
1479a	12	1134	
1480	12	1133	
1480a	12	1133	1054
1481	12	1134	
1481a	12	1134	
1482	12	1133	1056
1482a	12	1133	

LINOTYPE MATRIX SLIDES

SLIDE NO.	POINT SIZE	PAGE	BORDER MATRIX
1483b	18	1135	
1484	12	1133	1079
			1100
1485b	18	1135	
1486	11	1134	
1486b	11	1134	
1487	12	1112	
1489	12	1134	
1489b	12	1134	
1490	12	1135	
1491	12	1128	
1492	12	1128	
1493	6	1128	
1496	12	1135	
1499	12	1128	
1499a	12	1128	
1500b	12	1131	542
1501	6	1129	57
1503	6	1128	63
1504	10	1128	
1505	12	1128	
1506	6	1129	51
1507	6	1129	50
1509	5½	1129	
1512	6	1129	
1513	10	1134	221
1513a	10	1134	
1514	12	1134	
1514a	12	1134	
1515	12	1134	
1515a	12	1134	
1515b	12	1134	
1516	10	1127	
1516a	12	1127	
1517	6	1127	
1518	12	1128	
1519	12	1127	1014
			1014½
1520	6	1127	
1521	6	1127	
1522	6	1134	67
1523	6	1129	47
1525	12	1129	
1526a	12	1133	
1527	18	1135	
1528a	10	1134	
1529a	12	1134	
1530a	14	1134	
1531a	24	1134	
1554	6	1126	
1560	6	1126	
1568	3	1127	
1569	6	1127	
1570	6	1128	
1571	6	1127	
1572	6	1128	
1573	6	1128	6
1574	8	1128	401
1575	10	1128	505
1576a	18	1128	
1577a	24	1128	
1578a	12	1128	
1579a	18	1128	
1580	8	1129	405
1581	8	1129	404
1584	12	1129	503
1585	12	1129	504
1603	10	1129	211
1604	10	1129	213
1609	6	1127	
1610	12	1127	
1613	6	1127	
1616	6	1127	66
1617	4	1127	
1618	6	1127	
1619	12	1126	
1620	12	1126	
1621	18	1126	
1622	12	1126	
1623	5½	1127	
1624	6	1126	
1650	8	1125	
1654	10	1133	
1655a	3	1125	
1656	6	1125	
1656a	6	1125	
1658	12	1125	
1659	12	1125	
1659a	12	1125	
1660	6	1125	
1660a	6	1125	
1661	6	1125	
1662	6	1125	
1662a	6	1125	
1664	4	1125	
1665	6	1125	
1666	12	1125	
1667	2	1125	
1668	6	1125	
1668a	6	1125	
1669	8	1125	
1669a	8	1125	
1670	4	1125	
1670a	4	1125	
1670d	6S1	1125	
1670a	6S2	1125	
1671	5½	1126	
1672	6	1126	
1673	12	1126	
1674	6	1127	
1675	12	1126	
1676	12	1126	
1677	12	1125	
1678	12	1126	
1679	12	1125	
1679a	12	1125	
1680	6	1125	
1681	3	1125	
1681a	3	1125	
1682	6	1125	
1682a	6	1125	
1683	12	1125	
1683a	12	1125	
1684	10	1126	
1685	3	1125	
1685a	6	1125	
1685b	6	1125	
1686	2	1125	
1686a	6s.c.	1125	
1686b	6s.c.	1125	
1687	6	1126	
1688	6	1126	
1689	8	1125	
1691	18	1126	
1693	18	1126	
1701	4	1131	
1708	4	1131	
1712	8	1131	
1715	3	1133	
1716	6	1131	100
1716a	12	1131	
1716b	12	1131	
1717	6	1131	74
1718	5	1131	
1719	6	1131	75
1719a	6	1131	
1719b	6	1131	
1721	5	1131	
1725	6	1134	
1728	6	1133	
1751	4	1131	40
1758	6	1131	101
1763	6	1131	
1769	4	1131	
1773	6	1131	28
1774	12	1131	
1774a	12	1131	
1775	8	1132	216
1776	10	1132	217
1777	10	1132	215
1778	8	1132	218
1778a	10	1132	
1779	6	1132	
1779a	12	1132	
1779b	12	1132	
1780	3	1132	
1780b	12	1132	
1781	2	1132	
1782	8	1132	
1782a	12	1132	
1782a	12r.	1132	
1782b	12	1132	
1783	10	1132	
1783b	12	1132	
1788a	12s.c.r.	1132	
1789a	6s.c.r.	1132	
1790	3	1132	
1790a	12	1132	
1790b	12	1132	
1791	4	1132	
1791a	12	1132	
1791b	12	1132	
1792	5	1132	
1792a	12	1132	
1792b	12	1132	
1793	5½	1132	
1793a	12	1132	
1793b	12	1132	
1794	10	1132	
1795	6	1132	
1796	12	1132	
1797a	6s.c.r.	1132	
1799	12	1132	
1800	6	1132	
1801	5	1134	
1805	4	1134	
1810	6	1134	
1815	4	1131	
1815a	6	1131	
1816	5½	1131	120
1816a	6	1131	
1816b	6	1131	
1818	3	1131	
1822	5	1131	305
1822a	6	1131	
1822b	6	1131	
1825	18	1132	
1826	6	1131	
1827	6	1131	
1828a	18	1131	
1829a	24	1131	
1830	18	1135	
1831a	18	1135	
1843	6	1133	
1844	12	1130	
1844a	12	1130	
1845	14	1130	
1845a	14	1130	
1846	14	1128	
1846a	14	1128	
1847a	14	1129	
1848	22	1128	
1849a	8	1129	
1850	18	1128	
1851	4	1131	
1853	12	1128	
1858	6	1131	
1870	5½	1128	
1876	5	1127	
1880	11	1131	
1881a	8	1133	
1901	12	1135	
1951	16	1123	
1985	12	1135	
2000	12	1134	
2001	18	1134	
2002	18	1119	
2003	18	1126	
2004	18	1126	
2005	18	1125	
2006	18	1136	721
2007	18	1124	
2008	18	1136	794
2008a	18	1136	794
2009	18	1135	796R
2010	18	1135	796L
2011	18	1136	795R
2012	18	1136	795L
3501	24	1127	
3502	24	1126	
3503	24	1125	
3504	24	1119	
4501	26	1136	1101
5001	28	1136	1302
7002	36	1136	1203
7003	36	1136	

Box Heading Matrix Slides	1141
Braces	1148
Brackets	1140
Fac-Simile Signature Slides	1141
News Dashes	1137
Ornamental Dashes	1139
Oxford Rule Dashes	1139
Tapered Dashes	1137
Vertical Extension Rules (matrices)	1141

TRIANGLE NUMBER INDEX

Matrices are marked on one side for the purpose of easy identification as follows: 6△8, 6△10, 8△12, etc. The triangle is a reference mark and has nothing whatever to do with the identification of the font and face. The figure on the left of the triangle indicates the point size and the figure on the right indicates the name of the face and not its number. Thus, for instance, 10△8 does not mean 10 point No. 8, but 10 point Caslon with Italic and Small Caps; 8△12 does not mean 8 point No. 12, but 8 point Cheltenham with Italic and Small Caps.

	PAGE
4 Point	
4△2	193
4△4	1164
4△330	889a
4△344	891a
4△400	890
4¾ Point	
4¾△2	494
5 Point	
5△1	906
5△2	1068
5△4	922
5△6	906
5△8	1070a
5△10	906
5△14	922
5△18	1069
5△20	701
5△24	535
5△26	526
5△28	174
5△30	701
5△32	361
5△34	860
5△36	368
5△38	173
5△330	889a
5△334	891
5△336	889
5△340	889
5△342	891
5△344	891a
5△348	891b
5△350	891a
5△356	892b
5△362	957
5△400	890
5△406	892b
5△522	892b
5△524	892b
5½ Point	
5½△1	906
5½△2	1057
5½△4	677
5½△5	906
5½△6	909
5½△7	906
5½△8	684
5½△9	906
5½△10	923
5½△11	906
5½△12	922
5½△14	923
5½△18	909
5½△22	909
5½△24	806e
5½△28	922
5½△32	1070
5½△36	1057
5½△38	906
5½△42	535
5½△44	526
5½△46	923
5½△48	361
5½△50	351
5½△52	922
5½△54	368
5½△60	730f
5½△64	535
5½△66	771
5½△330	889a
5½△332	888b
5½△334	891
5½△336	889
5½△338	891b
5½△340	889
5½△342	891
5½△344	891a
5½△348	891b
5½△350	891a
5½△358	888a
5½△400	890
5½△406	892b
5½△460	891
5½△524	892b
5½△536	889
6 Point	
6△1	906
6△2	677
6△4	910
6△5	906
6△6	1070b
6△8	702
6△10	910
6△12	684
6△14	709
6△15	906
6△16	708
6△17	861
6△18	833
6△19	906
6△20	1073a
6△21	906
6△22	910
6△24	303
6△28	1057
6△29	828
6△30	708
6△32	806f
6△34	909
6△36	924
6△42	193
6△43	825
6△44	924
6△45	906
6△46	924
6△48	923
6△49	896
6△50	1070
6△53	505
6△56	896
6△57	906
6△58	841
6△59	906
6△60	923
6△62	688
6△66	972
6△70	1058
6△74	924
6△76	1068
6△82	923
6△86	733
6△88	923
6△90	709
6△92	708
6△94	203
6△96	784
6△97	806c
6△98	3
6△100	924
6△102	713
6△110	687
6△112	709
6△114	708
6△116	906
6△118	1058
6△120	806e
6△122	1070a
6△123	896
6△124	709
6△125	906
6△128	708
6△132	806j
6△150	693
6△156	74
6△158	57
6△160	174
6△162	237b
6△164	566
6△166	566
6△168	566
6△170	566
6△172	207
6△174	825
6△176	806e
6△180	230
6△182	910
6△186	1058
6△188	880
6△192	46
6△194	719
6△200	729
6△202	165
6△204	556
6△206	556
6△208	556
6△210	556
6△212	562
6△214	562
6△216	562
6△218	562
6△220	319
6△224	127
6△226	906
6△232	248
6△236	564
6△238	564
6△240	564
6△242	564
6△244	30
6△248	560
6△250	22
6△252	560
6△254	560
6△256	558
6△258	558
6△260	558
6△262	558
6△264	36
6△268	284
6△270	560
6△274	423
6△276	298
6△280	266
6△286	435
6△288	536
6△290	868
6△296	803
6△298	628
6△300	652
6△302	527
6△304	795
6△306	449
6△310	630
6△312	654
6△314	362
6△320	351
6△324	923
6△326	585
6△328	889a
6△330	889a
6△332	888b
6△334	891
6△336	889
6△338	891b
6△340	889
6△342	891
6△344	891a
6△346	890
6△348	891b
6△350	891a
6△358	888a
6△362	958
6△364	595
6△366	369
6△368	578
6△372	452
6△376	551
6△378	551
6△380	551
6△382	551
6△384	551
6△386	551
6△388	771
6△390	766
6△392	663
6△394	105
6△396	386
6△398	376
6△400	890
6△406	892b
6△410	173
6△414	555
6△416	621
6△418	806d
6△420	730f
6△424	730c
6△426	370b
6△432	923
6△434	639
6△436	649
6△438	888a
6△440	892a
6△442	643
6△460	891
6△524	892b
6△536	889
6½ Point	
6½△2	536
6½△4	924
6½△6	527
6¾ Point	
6¾△2	537
6¾△4	528
7 Point	
7△1	906
7△2	1059
7△4	678
7△6	688
7△8	156
7△10	708
7△12	911
7△13	906
7△14	702
7△15	906
7△18	910
7△20	924
7△21	906
7△22	925
7△23	906
7△24	924
7△26	910
7△27	906
7△28	925
7△30	1070b
7△31	906
7△38	925
7△40	924
7△42	684
7△43	906
7△46	910
7△48	709
7△50	687
7△52	906
7△58	925
7△60	906
7△62	1059
7△63	806c
7△66	693
7△74	925
7△80	203
7△86	1058
7△88	194
7△90	684
7△92	57
7△94	46
7△96	720
7△98	910
7△102	692
7△104	30
7△110	22
7△118	806f
7△120	36
7△122	537
7△126	529
7△130	803
7△132	795
7△136	362
7△138	363
7△140	353
7△142	352
7△148	729
7△152	694
7△154	175
7△156	370
7△158	369
7△162	772

LINOTYPE TRIANGLE NUMBER INDEX, *continued*

	PAGE
7 Point, cont'd	
7△164	766
7△166	730g
7△168	115
7△170	106
7△172	376
7△174	386
7△176	74
7△180	1166
7△182	1165
7△184	1164
7△186	925
7△188	806d
7△190	1014
7△330	889a
7△332	888b
7△334	891
7△336	889
7△338	891b
7△340	889
7△342	891
7△344	891a
7△346	890
7△348	891b
7△350	891a
7△358	888a
7△362	959
7△400	890
7△406	892b
7△438	888a
7△460	891
7△524	892b
7△536	889
7½ Point	
7½△2	538
7½△4	530
7½△6	363
7½△8	354
7½△10	730g
7½△16	730c
7½△18	772
7½△20	767
7½△22	974
7½△24	1014
7½△350	891a
7¾ Point	
7¾△2	1167
8 Point	
8△1	906
8△2	912
8△4	896
8△5	960
8△6	1060
8△8	1060
8△10	679
8△12	222
8△13	960
8△14	912
8△16	1059
8△18	303
8△20	833
8△22	911
8△24	156
8△25	906
8△26	194
8△28	1073a
8△29	906
8△30	703
8△32	808
8△34	708
8△36	708
8△38	912
8△39	505
8△40	1059
8△41	906
8△42	912
8△44	912
8△46	926
8△48	912
8△49	828
8△50	709
8△52	927
8△54	688
8△56	926
8△58	843
8△59	906
8△60	237b
8△62	927
8△66	927
8△69	504
8△70	1070b
8△71	861
8△72	926
8△74	926
8△82	784
8△85	906
8△87	822
8△88	927
8△90	926
8△91	906
8△92	926
8△94	842
8△96	841
8△98	679
8△100	912
8△101	906
8△104	926
8△105	906
8△108	1074
8△110	843
8△114	3
8△116	714
8△118	912
8△120	844
8△122	203
8△124	925
8△126	925
8△128	687
8△130	906
8△131	906
8△132	926
8△133	906
8△134	709
8△136	708
8△138	733
8△140	925
8△144	927
8△150	825
8△151	569
8△152	709
8△154	708
8△156	230
8△157	630
8△158	806f
8△159	906
8△162	925
8△164	1059
8△166	232
8△168	926
8△176	248
8△178	927
8△182	911
8△190	880
8△192	684
8△194	684
8△196	709
8△200	708
8△204	485
8△206	496
8△208	175
8△210	927
8△212	721
8△214	694
8△218	709
8△220	911
8△222	75
8△224	708
8△228	729
8△230	925
8△234	926
8△240	927
8△242	806k
8△252	911
8△254	207
8△260	906
8△262	58
8△266	566
8△274	30
8△280	47
8△282	925
8△284	911
8△298	165
8△306	319
8△308	211
8△312	127
8△314	906
8△316	912
8△318	484
8△320	495
8△328	889a
8△330	889a
8△332	888b
8△334	891
8△336	889
8△338	891b
8△340	889
8△342	891
8△344	891a
8△346	890
8△348	891b
8△350	891a
8△358	888a
8△360	22
8△362	960
8△364	38
8△366	36
8△370	284
8△372	423
8△374	298
8△378	266
8△380	435
8△382	538
8△384	531
8△386	452
8△392	906
8△394	804
8△396	796
8△400	890
8△406	892b
8△408	868
8△410	628
8△412	93
8△414	652
8△416	778
8△418	449
8△420	12
8△422	927
8△424	364
8△426	630
8△428	654
8△432	355
8△434	806m
8△436	543
8△438	888a
8△440	349
8△442	613
8△444	348
8△446	911
8△448	595
8△450	578
8△452	806n
8△454	806o
8△456	585
8△460	891
8△462	773
8△464	768
8△466	115
8△468	370
8△470	107
8△476	387
8△478	377
8△482	730h
8△484	311
8△488	621
8△490	654
8△492	630
8△494	663
8△496	730d
8△500	925
8△502	370b
8△504	1167
8△506	606
8△508	806d
8△510	824
8△512	639
8△516	649
8△518	926
8△520	643
8△524	892b
8△536	889
8△A18	341
9 Point	
9△2	703
9△4	304
9△6	927
9△8	708
9△10	834
9△12	689
9△14	927
9△18	157
9△24	927
9△26	927
9△28	913
9△29	861
9△32	913
9△34	927
9△36	826
9△38	827
9△40	927
9△42	927
9△44	680
9△46	222
9△48	709
9△50	827
9△52	708
9△56	687
9△58	195
9△60	695
9△62	722
9△64	729
9△72	204
9△74	906
9△78	320
9△82	128
9△84	913
9△90	31
9△94	23
9△100	36
9△102	424
9△104	47
9△110	868
9△112	539
9△116	532
9△118	804
9△122	797
9△126	779
9△128	13
9△130	176
9△132	4
9△134	356
9△136	364
9△140	614
9△142	453
9△144	116
9△146	586
9△148	596
9△150	108
9△152	377
9△154	387
9△156	769
9△158	773
9△160	1165
9△162	730i
9△166	977
9△330	889a
9△332	888b
9△334	891
9△336	889
9△338	891b
9△340	889
9△342	891
9△344	891a
9△346	890
9△348	891b
9△350	891a
9△358	888a
9△362	961
9△400	890
9△406	892b
9△438	888a
9△460	891
9△524	892b
9△536	889
10 Point	
10△1	999
10△2	915
10△4	734
10△6	704
10△8	157
10△10	681
10△12	928
10△14	915
10△16	196
10△18	223
10△19	907
10△20	914
10△22	1073b
10△23	822
10△24	304
10△25	906
10△26	915
10△28	914
10△30	914
10△32	708
10△34	708
10△36	785
10△38	835
10△40	915
10△41	505
10△42	915
10△43	907
10△44	709
10△46	842
10△48	689
10△49	908
10△54	915
10△56	928
10△58	928
10△61	907
10△63	907
10△64	896
10△66	841
10△67	962
10△68	928
10△69	504
10△70	929
10△72	928
10△74	928
10△75	907
10△76	826
10△78	827
10△80	843
10△82	238
10△84	928
10△86	1074
10△88	843
10△90	842
10△91	571
10△92	4
10△94	907
10△98	715
10△101	1065
10△102	504
10△103	907
10△104	915
10△106	825
10△108	844
10△110	844
10△112	204
10△114	928
10△115	502
10△116	687
10△120	709
10△122	708
10△123	671
10△124	928
10△125	569
10△126	825
10△128	709
10△130	708
10△131	570
10△132	928
10△134	230
10△136	928
10△137	896
10△138	928
10△139	497
10△142	232
10△143	631
10△146	880
10△148	248
10△152	929
10△153	1004
10△154	485
10△156	471
10△158	709
10△160	914
10△162	1071
10△166	913

	PAGE
10 Point, cont'd	
10△170	709
10△174	708
10△176	928
10△178	915
10△180	176
10△182	929
10△184	723
10△186	696
10△190	928
10△192	914
10△194	1072
10△196	76
10△198	708
10△200	729
10△206	928
10△208	207
10△218	59
10△224	907
10△226	202
10△228	566
10△240	31
10△244	998
10△250	48
10△260	166
10△266	915
10△268	211
10△270	809
10△272	808
10△274	320
10△276	1064
10△280	129
10△282	907
10△284	914
10△286	484
10△288	495
10△292	23
10△296	38
10△298	36
10△302	285
10△304	425
10△306	299
10△312	267
10△314	436
10△318	453
10△320	739
10△322	805
10△324	798
10△326	93
10△328	889a
10△330	889a
10△332	888b
10△334	891
10△336	889
10△338	891b
10△340	889
10△342	891
10△344	891a
10△346	890
10△348	891b
10△350	891a
10△356	892b
10△358	888a
10△360	813
10△362	963
10△364	628
10△370	652
10△374	780
10△376	450
10△378	14
10△380	365
10△382	631
10△384	655
10△386	357
10△388	544
10△390	533
10△392	539
10△394	809
10△398	614
10△400	890
10△406	892b
10△408	341
10△410	754
10△412	596
10△414	579
10△416	328
10△418	586
10△420	881
10△422	312
10△424	117
10△428	109
10△436	388
10△438	888a
10△440	378
10△444	606
10△448	770
10△450	774
10△454	622
10△456	655
10△458	631
10△460	891
10△462	664
10△464	881
10△466	371
10△468	730e
10△470	730j
10△472	885
10△476	640
10△478	650
10△480	881
10△482	644
10△486	1168
10△494	1169
10△522	892b
10△524	892b
10△536	889
10½ Point	
10½△2	724
10½△4	729
11 Point	
11△2	682
11△4	705
11△6	708
11△8	916
11△10	786
11△12	158
11△14	305
11△16	929
11△17	504
11△18	916
11△19	907
11△20	955
11△22	709
11△23	907
11△24	836
11△26	708
11△31	907
11△37	861
11△40	907
11△42	917
11△44	841
11△45	907
11△48	223
11△49	859
11△51	859
11△54	827
11△56	697
11△58	725
11△60	729
11△62	955
11△66	842
11△68	929
11△70	204
11△72	684
11△74	321
11△76	130
11△78	916
11△84	31
11△88	23
11△94	36
11△96	426
11△98	268
11△102	454
11△104	197
11△106	238
11△108	860
11△110	781
11△112	167
11△114	450
11△116	15
11△118	545
11△120	358
11△122	118
11△124	313
11△126	379
11△128	365
11△130	389
11△132	110
11△134	1166
11△136	881
11△138	1166
11△330	889a
11△332	888b
11△334	891
11△336	889
11△338	891b
11△340	889
11△342	891
11△344	891a
11△346	890
11△348	891b
11△350	891a
11△358	888a
11△362	964
11△400	890
11△406	892b
11△438	888a
11△460	891
11△524	892b
11△536	889
11½ Point	
11½△2	787
11½△4	131
12 Point	
12△2	683
12△4	706
12△5	907
12△6	735
12△7	907
12△8	708
12△10	788
12△11	907
12△12	159
12△13	504
12△14	306
12△16	930
12△17	505
12△18	224
12△20	1073b
12△21	907
12△22	198
12△24	930
12△25	828
12△26	709
12△27	907
12△28	708
12△29	571
12△30	504
12△33	908
12△37	907
12△38	896
12△39	907
12△40	690
12△44	931
12△46	239
12△48	843
12△50	826
12△51	907
12△52	844
12△53	907
12△54	841
12△55	907
12△56	930
12△58	1074
12△60	918
12△62	907
12△64	205
12△65	511
12△66	842
12△67	907
12△68	5
12△69	1065
12△70	687
12△73	907
12△74	168
12△75	907
12△76	825
12△77	907
12△78	709
12△79	862
12△80	708
12△81	870
12△84	709
12△86	708
12△88	231
12△90	930
12△94	232a
12△96	716
12△98	249
12△100	918
12△102	485
12△104	496
12△108	1064
12△109	569
12△114	919
12△116	709
12△118	708
12△120	177
12△122	1064
12△124	918
12△125	1065
12△126	709
12△127	671
12△128	918
12△129	502
12△130	1072
12△132	77
12△134	708
12△136	1071
12△140	208
12△141	570
12△148	930
12△150	844
12△152	930
12△153	896
12△156	930
12△158	907
12△160	60
12△163	498
12△164	837
12△166	202
12△167	632
12△168	566
12△169	881
12△175	823
12△176	32
12△180	907
12△184	880
12△186	49
12△188	929
12△190	726
12△194	729
12△196	918
12△198	212
12△200	809
12△202	808
12△208	556
12△210	556
12△212	556
12△214	556
12△216	562
12△218	562
12△220	562
12△222	562
12△224	322
12△228	880
12△234	880
12△236	132
12△238	907
12△240	917
12△242	484
12△244	495
12△250	564
12△252	564
12△254	564
12△256	564
12△258	24
12△260	39
12△262	698
12△264	809
12△266	558
12△268	558
12△270	558
12△272	558
12△274	36
12△276	286
12△278	427
12△280	299
12△284	269
12△286	437
12△288	455
12△292	739
12△294	869
12△296	869
12△298	94
12△300	813
12△302	628
12△308	652
12△310	805
12△314	16
12△316	451
12△318	546
12△320	534
12△324	799
12△328	889a
12△330	889a
12△332	888b
12△334	891
12△336	889
12△338	891b
12△340	889
12△342	891
12△344	891a
12△346	890
12△348	891b
12△350	891a
12△358	888a
12△362	966
12△364	632
12△366	656
12△368	540
12△370	808
12△374	782
12△376	615
12△378	366
12△380	917
12△382	754
12△384	314
12△386	562
12△388	597
12△390	580
12△392	328
12△396	558
12△398	587
12△400	890
12△406	892b
12△416	551
12△418	551
12△420	551
12△422	551
12△424	551
12△426	551
12△428	551
12△432	881
12△434	551
12△436	513
12△438	888a
12△440	119
12△444	111
12△446	881
12△452	390
12△454	380
12△458	607
12△460	891
12△462	555
12△464	665
12△466	623
12△468	656
12△470	632
12△472	881
12△474	730k
12△476	641
12△478	651
12△480	1168
12△486	560
12△488	372
12△492	645
12△494	1002
12△502	1169
12△524	892b
12△526	889b
12△536	889
12△980	342
14 Point	
14△1	908
14△2	736
14△3	506
14△4	224
14△5	504
14△7	218b
14△9	513
14△10	932

14 Point, cont'd

	PAGE
14△11	514
14△12	920
14△13	262b
14△14	690
14△16	908
14△20	205
14△22	931
14△24	709
14△26	1075
14△28	932
14△29	908
14△30	239
14△31	908
14△33	511
14△34	160
14△36	687
14△38	708
14△39	262b
14△40	231
14△42	232a
14△43	908
14△46	249
14△48	485
14△50	496
14△52	1064
14△54	178
14△56	6
14△58	199
14△60	920
14△61	487
14△62	709
14△64	920
14△65	908
14△66	1073
14△67	879
14△68	78
14△70	708
14△72	709
14△74	708
14△76	707
14△77	908
14△78	708
14△80	1064
14△83	879
14△84	307
14△85	672
14△86	208
14△87	502
14△89	879
14△90	932
14△91	879
14△92	908
14△94	61
14△95	569
14△97	570
14△102	202
14△106	32
14△108	920
14△112	931
14△114	50
14△117	185
14△118	838
14△119	498
14△120	727
14△121	633
14△122	729
14△124	212
14△126	323
14△128	919
14△129	575
14△132	133
14△134	920
14△136	484
14△138	495
14△140	931
14△142	789
14△146	24
14△148	1077
14△150	39
14△152	36
14△154	287
14△156	428
14△158	300
14△162	270
14△164	438
14△168	865
14△170	456
14△172	740
14△174	94
14△176	814
14△178	547
14△180	628
14△186	652
14△188	17
14△192	451
14△194	806
14△196	633
14△198	657
14△200	616
14△202	919
14△204	755
14△206	598
14△208	581
14△210	328
14△212	588
14△214	367
14△216	315
14△218	359
14△220	800
14△222	1002
14△224	881
14△228	391
14△232	112
14△234	608
14△236	381
14△240	624
14△242	657
14△244	633
14△246	666
14△250	641a
14△252	372a
14△256	651a
14△258	646
14△260	1168
14△268	1169
14△330	889a
14△332	888b
14△334	891
14△336	889
14△338	891b
14△340	889
14△342	891
14△344	891a
14△346	890
14△348	891b
14△350	891a
14△358	888a
14△362	968
14△400	890
14△406	892b
14△438	888a
14△460	891
14△524	892b
14△941	343

16 Point

16△5	862
16△7	870
16△9	514
16△15	18
16△17	933
16△21	62
16△338	891b
16△942	344

18 Point

	PAGE
18△1	506
18△3	514
18△4	1153
18△5	513
18△6	657a
18△8	634
18△9	218b
18△10	1150
18△11	218b
18△12	1152
18△13	262b
18△14	1152
18△15	262c
18△16	617
18△17	262b
18△18	1150
18△19	262c
18△20	599
18△22	1153
18△24	250
18△26	1151
18△28	589
18△29	514
18△30	801
18△33	504
18△34	495
18△35	1076
18△36	484
18△37	1080a
18△38	1150
18△41	259
18△42	1157
18△43	510
18△44	200
18△46	641b
18△47	949
18△48	618
18△50	651b
18△52	609
18△53	1078
18△54	667
18△55	1078
18△56	1153
18△57	218a
18△58	1154
18△59	251
18△60	1151
18△62	1154
18△63	934
18△64	624a
18△65	488
18△66	1151
18△67	832
18△68	1155
18△70	1156
18△71	511
18△72	1157
18△74	647
18△75	1065
18△76	650
18△78	1158
18△79	708
18△80	1150
18△81	933
18△82	1002
18△83	863
18△85	950
18△86	1151
18△87	7
18△88	1153
18△89	845
18△90	1152
18△91	845
18△92	1152
18△93	1073
18△95	1079
18△97	240
18△99	232b
18△101	63
18△103	7
18△105	832
18△109	948
18△111	63
18△113	1079
18△115	1078
18△117	935
18△119	948
18△121	934
18△123	200
18△125	51
18△129	1075
18△131	255
18△133	213
18△135	67
18△139	556
18△141	556
18△143	558
18△145	556
18△147	556
18△149	558
18△151	562
18△155	324
18△157	562
18△163	185
18△165	79
18△167	880
18△169	134
18△171	151
18△173	216
18△175	244
18△177	935
18△179	499
18△181	945
18△183	1064
18△187	86
18△191	935
18△193	728
18△195	790
18△197	790
18△199	1079
18△203	91
18△207	879
18△209	234
18△211	53
18△213	179
18△215	182
18△221	35
18△225	25
18△227	933
18△229	27
18△233	40
18△235	647a
18△237	42
18△239	1077
18△241	1077
18△243	288
18△245	293
18△247	1065
18△249	672
18△251	503
18△253	879
18△255	262b
18△257	652
18△259	652
18△261	879
18△263	271
18△265	429
18△267	277
18△269	432
18△271	571
18△277	439
18△279	442
18△283	69
18△285	569
18△287	1080
18△289	513
18△295	570
18△297	866
18△299	866
18△301	457
18△303	457
18△305	741
18△307	748
18△309	95
18△311	815
18△313	95
18△315	880
18△317	818
18△319	880
18△321	636
18△323	281
18△325	668c
18△327	756
18△328	889a
18△329	636
18△331	647a
18△333	658
18△334	891
18△335	661a
18△336	889
18△337	91
18△338	891b
18△340	889
18△343	748
18△346	890
18△347	582
18△348	891b
18△349	600
18△350	891a
18△351	334
18△353	329
18△355	345
18△357	609a
18△358	888a
18△359	668c
18△363	1003
18△365	1002
18△367	512
18△369	512
18△371	512
18△373	661a
18△375	647a
18△377	636
18△379	589a
18△381	589a
18△385	161
18△389	236
18△391	324c
18△395	658
18△397	575
18△399	474
18△400	890
18△401	392
18△403	575
18△405	829
18△407	1170
18△411	1171
18△415	1173
18△417	611
18△423	668a
18△460	891

20 Point

20△3	1078
20△5	1076
20△7	871
20△9	225
20△11	845
20△15	935
20△17	227
20△25	262b
20△27	509
20△346	890

21 Point

21△1	1080a
21△3	135
21△5	151
21△7	673
21△13	64
21△15	80
21△17	86
21△19	492
21△21	816
21△25	950
21△684	945

22 Point

22△1	879

24 Point

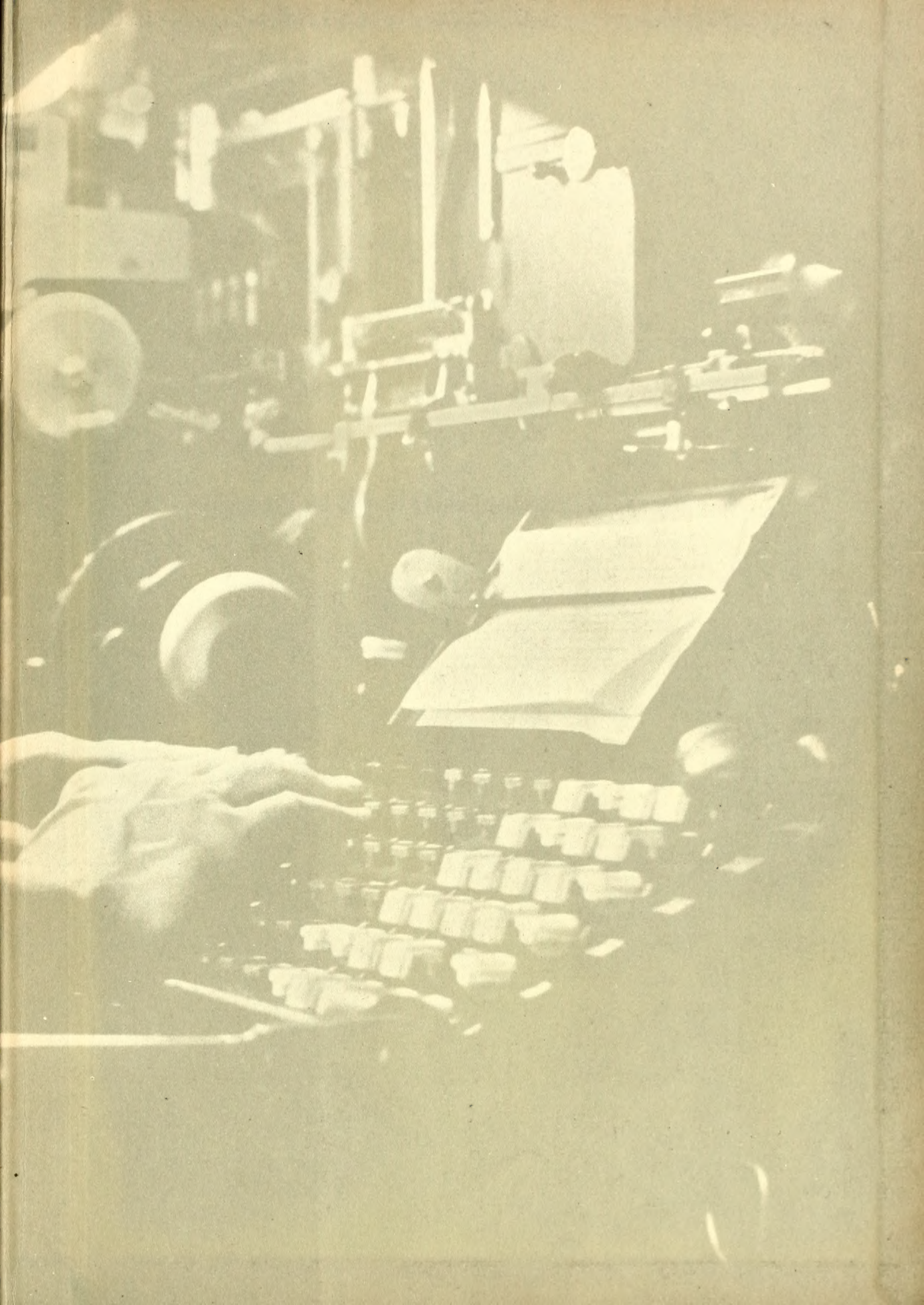
24△3	218b
24△5	262b
24△6	657b
24△7	262c
24△8	635
24△10	1150
24△12	1153
24△15	218b
24△19	514
24△20	1172
24△21	506
24△22	1153
24△23	1076
24△24	1152
24△25	1080a
24△26	1151
24△27	1078
24△29	259
24△31	949
24△33	949
24△34	495
24△35	948
24△36	494
24△37	262b
24△38	1150
24△39	514
24△45	513
24△46	641c
24△47	936
24△48	618
24△50	651c
24△51	488
24△53	511
24△54	668
24△55	232b

	PAGE
24 Point, cont'd	
24△56	1153
24△57	218a
24△58	1154
24△59	509
24△61	936
24△64	624a
24△66	1151
24△67	948
24△68	1155
24△69	845
24△70	1156
24△71	846
24△72	1158
24△73	64
24△75	240
24△76	1151
24△79	728
24△84	1150
24△87	936
24△88	1153
24△89	1079
24△90	1152
24△92	1152
24△93	937
24△95	262a
24△99	1065
24△101	225
24△107	213
24△113	70
24△115	52
24△117	244
24△119	186
24△121	80
24△123	251
24△125	152
24△127	136
24△131	216
24△133	324
24△135	8
24△137	201
24△139	499
24△141	1064
24△143	1079
24△145	879
24△147	87
24△153	938
24△157	1078
24△159	227
24△161	91
24△165	234
24△167	54
24△169	68
24△171	791
24△173	255
24△175	179
24△177	182
24△179	33
24△181	35
24△183	937
24△185	25
24△187	513
24△189	27
24△191	262c
24△193	40
24△195	262b
24△197	42
24△199	1077
24△201	1077
24△205	652
24△207	288
24△209	293
24△211	673
24△215	503
24△217	879
24△221	879
24△223	271
24△225	277
24△227	430
24△229	433
24△235	440
24△237	443
24△241	89
24△243	1080
24△249	867
24△251	867
24△255	748
24△257	96
24△259	741
24△261	817
24△263	818
24△265	880
24△267	628
24△269	642
24△271	281
24△273	91
24△275	652
24△277	668c
24△279	756
24△281	636
24△283	647a
24△285	658
24△287	661a
24△289	748
24△291	91
24△295	334
24△297	189
24△299	329
24△301	582
24△303	600
24△305	668c
24△309	512
24△311	512
24△313	512
24△315	661a
24△317	647a
24△319	636
24△321	937
24△323	946
24△325	1080b
24△327	1080b
24△328	889a
24△329	575
24△331	236
24△333	609a
24△334	891
24△335	161
24△336	889
24△338	891b
24△339	392
24△345	575
24△346	890
24△348	891b
24△349	589b
24△350	1006
24△351	474
24△353	324c
24△355	575
24△358	888a
24△359	829
24△361	949
24△363	1170
24△367	1171
24△369	575
24△371	668a
24△375	658
24△400	890
24△460	891
26 Point	
26△1	879
26△346	890
27 Point	
27△1	81
28 Point	
28△1	510
28△5	509
28△9	871
28△11	846
28△17	863
28△19	335
28△21	330
28△23	324d
28△25	829
28△346	890
30 Point	
30△1	509
30△3	507
30△5	1076
30△7	260
30△9	1080a
30△13	938
30△19	1080a
30△23	948
30△25	218b
30△27	845
30△29	65
30△31	940
30△33	513
30△37	513
30△39	949
30△41	1079
30△43	262b
30△47	940
30△51	514
30△53	1065
30△55	226
30△57	938
30△59	489
30△67	186
30△69	81
30△71	252
30△75	218a
30△79	97
30△83	1078
30△85	939
30△87	91
30△89	214
30△91	217
30△93	500
30△95	245
30△97	228
30△101	235
30△103	54
30△105	68
30△107	791
30△109	52
30△111	256
30△113	180
30△115	183
30△119	34
30△121	35
30△123	87
30△127	1080a
30△129	137
30△131	26
30△135	27
30△137	940
30△139	41
30△141	872
30△143	42
30△145	1077
30△147	1077
30△149	262b
30△151	241
30△153	70
30△155	289
30△157	294
30△159	674
30△161	272
30△163	278
30△165	430
30△167	433
30△173	440
30△175	443
30△179	262b
30△181	508
30△183	90
30△185	1080
30△187	233
30△193	628
30△195	281
30△197	642
30△201	940
30△203	652
30△205	652
30△207	757
30△209	637
30△211	647b
30△213	659
30△215	661b
30△217	748
30△219	189
30△221	748
30△223	583
30△225	601
30△227	668c
30△231	512
30△233	512
30△235	512
30△237	91
30△239	661b
30△241	647b
30△243	637
30△245	939
30△247	1080b
30△249	1080b
30△251	668c
30△253	237
30△255	161
30△261	393
30△265	575
30△269	1064
30△271	589b
30△273	509
30△275	575
30△277	609b
30△279	996
30△281	659
30△285	575
30△287	1170
30△289	1172
30△291	1171
30△332	888b
30△336	889
30△338	891b
30△346	890
30△348	891b
30△350	1006
30△400	890
30△460	891
34 Point	
34△1	510
34△3	509
34△5	846
34△9	880
34△11	335
34△13	330
34△15	324d
34△17	829
36 Point	
36△1	509
36△3	510
36△5	1076
36△9	872
36△13	513
36△15	951
36△17	65
36△19	846
36△23	507
36△29	951
36△31	1079
36△33	241
36△41	943
36△43	226
36△45	260
36△47	941
36△55	214
36△59	500
36△61	489
36△65	82
36△67	864
36△73	252
36△79	34
36△81	138
36△83	26
36△85	1080a
36△87	41
36△89	674
36△91	273
36△93	431
36△97	441
36△99	1080
36△103	628
36△105	642
36△109	652
36△111	652
36△113	748
36△115	637
36△117	647b
36△119	659
36△121	661b
36△123	98
36△125	757
36△127	583
36△129	601
36△131	512
36△133	512
36△135	512
36△137	289
36△139	294
36△143	187
36△145	90
36△147	160
36△149	217
36△153	659
36△157	256
36△159	1064
36△161	575
36△163	1170
36△165	1172
36△167	1171
36△169	590
36△338	891b
36△346	890
36△348	891b
36△350	1006
36△400	890
36△460	891
36△638	942
42 Point	
42△1	510
42△5	846
42△7	513
42△9	262b
42△11	218b
42△13	262b
42△15	951
42△21	261
42△23	1076
42△25	508
42△27	508
42△29	873
42△35	1080
42△37	748
42△39	512
42△41	512
42△43	512
42△45	874
42△47	330a
42△49	335a
42△51	281
42△53	513
42△55	829
42△57	1173
42△59	324e
42△61	1173
48 Point	
48△1	510
48△3	509
48△9	261
48△11	944
48△13	757
48△15	335a
48△17	330a
48△19	335a
48△21	490
48△23	575
48△687	944
54 Point	
54△1	510
54△3	330b
54△5	335b
60 Point	
60△1	510
60△3	252
60△5	509
60△7	330b
60△9	335b

A-P-L TRIANGLE NUMBER INDEX

	PAGE
18 *Point*	
18△1007	88
18△1016	144
18△1024	69
18△1028	466
18△1031	749
18△1033	668c
18△1034	668c
18△1035	668c
18△1041	849
18△1044	849
18△1045	850
18△1046	851
18△1047	850
18△1055	399
18△1057	854
18△1058	853
18△1059	852
18△1060	853
18△1061	848
18△1062	851
18△1064	481
18△1065	478
18△1066	382
18△1069	668c
18△1070	668c
18△1071	668c
18△1074	854
18△1075	852
24 *Point*	
24△1007	88
24△1016	145
24△1024	69
24△1026	101
24△1027	459
24△1028	467
24△1031	749
24△1033	668c
24△1034	668c
24△1035	668c
24△1041	849
24△1044	849
24△1045	850
24△1046	851
24△1047	850
24△1055	399
24△1057	854
24△1058	853
24△1059	852
24△1060	853
24△1061	848
24△1062	851
24△1064	481
24△1065	478
24△1066	382
24△1068	1175
24△1069	668c
24△1070	668c
24△1071	668c
24△1073	591
24△1074	854
24△1075	852
30 *Point*	
30△1001	742
30△1007	88
30△1016	146
30△1024	69
30△1026	101
30△1027	460
30△1028	468
30△1031	750
30△1033	668c
30△1034	668c
30△1035	668c
30△1041	849
30△1044	849
30△1045	850
30△1046	851
30△1047	850
30△1053	475
30△1055	400
30△1057	854
30△1058	853
30△1059	852
30△1060	853
30△1062	851
30△1064	481
30△1065	478
30△1066	382
30△1068	1175
30△1069	668c
30△1070	668c
30△1071	668c
30△1074	854
30△1075	852
36 *Point*	
36△1001	742
36△1007	88
36△1008	181
36△1009	184
36△1011	246
36△1013	257
36△1016	147
36△1020	279
36△1022	218
36△1024	69
36△1026	101
36△1027	461
36△1028	469
36△1031	750
36△1033	668c
36△1034	668c
36△1035	668c
36△1041	849
36△1044	849
36△1045	850
36△1046	851
36△1047	850
36△1053	475
36△1054	394
36△1055	400
36△1056	610
36△1057	854
36△1058	853
36△1059	852
36△1060	853
36△1061	848
36△1064	481
36△1065	478
36△1066	383
36△1069	668c
36△1070	668c
36△1071	668c
36△1073	591
36△1074	854
36△1075	852
42 *Point*	
42△1001	743
42△1002	661c
42△1003	83
42△1004	637a
42△1005	647c
42△1006	66
42△1007	88
42△1008	181
42△1009	184
42△1010	242
42△1011	246
42△1012	253
42△1013	257
42△1014	188
42△1015	139
42△1016	148
42△1017	290
42△1018	295
42△1019	274
42△1020	279
42△1021	215
42△1022	218
42△1023	660
42△1024	69
42△1025	99
42△1026	101
42△1027	462
42△1028	470
42△1030	758
42△1031	751
42△1033	668c
42△1034	668c
42△1035	668c
42△1037	583a
42△1038	602
42△1040	491
42△1041	849
42△1044	849
42△1045	850
42△1046	851
42△1047	850
42△1053	475
42△1054	394
42△1055	401
42△1056	610
42△1057	854
42△1059	852
42△1060	853
42△1061	848
42△1062	851
42△1064	481
42△1065	479
42△1066	383
42△1074	854
42△1075	852
48 *Point*	
48△1001	744
48△1002	661c
48△1003	83
48△1004	637a
48△1005	647c
48△1006	66
48△1007	88
48△1008	181
48△1009	184
48△1010	242
48△1011	246
48△1012	253
48△1013	257
48△1014	188
48△1015	140
48△1016	149
48△1017	290
48△1018	296
48△1019	274
48△1020	280
48△1021	215
48△1022	218
48△1023	660
48△1024	69
48△1025	99
48△1026	101
48△1027	463
48△1028	471
48△1030	759
48△1031	752
48△1033	668c
48△1034	668c
48△1035	668c
48△1037	583a
48△1038	602
48△1040	491
48△1041	849
48△1045	850
48△1046	851
48△1047	850
48△1053	475
48△1054	395
48△1055	401
48△1056	610
48△1057	854
48△1058	853
48△1060	853
48△1064	482
48△1065	479
48△1069	668c
48△1070	668c
48△1071	668c
48△1072	591
48△1073	591
48△1074	854
54 *Point*	
54△1029	336
54△1037	583a
54△1038	602
54△1039	331
60 *Point*	
60△1001	745
60△1002	661c
60△1003	83
60△1004	637a
60△1005	647c
60△1006	66
60△1007	88
60△1008	181
60△1009	184
60△1010	242
60△1012	253
60△1014	188
60△1015	141
60△1016	1176
60△1017	291
60△1018	1176
60△1019	275
60△1021	215
60△1023	660
60△1024	1176
60△1025	99
60△1026	1176
60△1027	464
60△1029	336
60△1030	760
60△1033	668c
60△1034	668c
60△1035	668c
60△1037	583a
60△1038	602
60△1039	331
60△1040	491
60△1046	851
60△1053	476
60△1054	395
60△1055	402
60△1056	610
60△1064	482
60△1065	479
60△1069	668c
60△1070	668c
60△1071	668c
60△1072	591
72 *Point*	
72△1001	746
72△1002	661c
72△1003	83
72△1004	637a
72△1005	647c
72△1006	66
72△1007	88
72△1008	181
72△1009	184
72△1010	242
72△1012	253
72△1014	188
72△1015	142
72△1016	150
72△1017	292
72△1019	276
72△1021	215
72△1023	660
72△1024	1176
72△1025	99
72△1027	465
72△1029	336
72△1030	761
72△1032	1175
72△1033	668c
72△1034	668c
72△1035	668c
72△1037	583a
72△1038	602
72△1039	331
72△1040	492
72△1050	493
72△1053	476
72△1054	396
72△1055	402
72△1056	610
72△1064	482
72△1072	591
84 *Point*	
84△1002	661d
84△1003	84
84△1004	637b
84△1005	647d
84△1015	142
84△1023	661
84△1025	100
84△1029	337
84△1033	668c
84△1034	668c
84△1035	668c
84△1037	583b
84△1038	603
84△1039	332
84△1049	262
84△1053	476
84△1054	396
84△1064	482
96 *Point*	
96△1001	747
96△1002	661d
96△1003	84
96△1004	637b
96△1005	647d
96△1010	243
96△1012	254
96△1023	661
96△1025	100
96△1029	337
96△1032	1175
96△1033	668c
96△1034	668c
96△1035	668c
96△1037	583b
96△1038	603
96△1039	332
96△1040	492
96△1049	262
96△1053	477
96△1054	397
96△1056	611
96△1063	480
96△1064	483
96△1076	1174
96△1077	1174
120 *Point*	
120△1001	747
120△1002	661d
120△1003	84
120△1004	637b
120△1005	647d
120△1010	243
120△1012	254
120△1023	661
120△1025	100
120△1029	338
120△1032	1175
120△1033	668c
120△1034	668c
120△1035	668c
120△1037	583b
120△1038	603
120△1039	333
120△1040	492
120△1049	262
120△1053	477
120△1054	397
120△1056	611
120△1064	483
120△1076	1174
120△1077	1174
144 *Point*	
144△1002	661d
144△1003	84
144△1004	637b
144△1005	647d
144△1023	661
144△1025	100
144△1029	338
144△1033	668c
144△1034	668c
144△1035	668c
144△1037	583b
144△1038	603
144△1039	333
144△1040	493
144△1053	477
144△1054	398
144△1056	611
144△1063	480
144△1064	483
144△1076	1174
144△1077	1174





LINO

LINOTYPE

TYPE

FACES